

真義大觀

Vol. 2

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真義大觀

Vol II



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SELECTED RELICS

of

JAPANESE ART

Vol. II.

EDITED BY S. TAJIMA.

真義大觀

冊 二 第

PUBLISHED

BY

NIPPON BUKKYO SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1899.

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of

JAPANESE ART

VOL. VI

EDITED BY S. TAJIMA

大正美術真

第二冊

PUBLISHED

BY

NIPPON BUKKYO SHIMBI KYOKWAI

YENKYO, KENKIN, SHIMOKORI

KIOTO, JAPAN

1906

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眞美大觀 第二册

目次

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同寺辨摩羅士木繪同上

興福寺辨摩羅廿縣二大士木繪同上

慈覺寺正智文殊大士新圖同上

華嚴寺末看觀王觀華嚴亦圖同上

華嚴寺觀王觀圖同上

繪宗皇帝華嚴山水圖同上

華嚴寺不第觀摩羅王觀再主滿圖同上

巨德金圖華嚴觀摩羅太平滿圖同上

晉靈大觀華嚴金圖童子滿圖同上

東大寺大觀華嚴三王觀王滿圖同上

藥師寺十一箇觀摩羅王觀華嚴木繪同上

華嚴寺對觀天女木繪觀摩羅

華嚴寺不第古觀天女觀摩羅木繪同上

慈覺寺十一面觀摩羅王觀華嚴木繪同上

慈覺寺正觀摩羅王觀觀摩羅

慈覺寺對觀金堂觀摩羅木繪華嚴寺觀

目次

真美大觀 卷二 目次

二對

二對

一對

一對

二對

一對

一對

二對

二對

一對

一對

一對

一對

一對

一對

一對

一對

一對

母觀摩羅華嚴觀摩羅觀摩羅圖同上

同華嚴寺觀摩羅觀摩羅

慈覺寺觀摩羅華嚴觀摩羅木繪華嚴寺觀

此英華金谷觀摩羅王兩觀摩羅圖同上

觀摩羅華嚴風雷二幅圖同上

同華嚴寺觀摩羅觀摩羅

慈覺寺觀摩羅華嚴觀摩羅木繪華嚴寺觀

新式式觀摩羅人觀摩羅亦圖同上

華嚴寺不第觀摩羅觀摩羅

慈覺寺觀摩羅華嚴觀摩羅觀摩羅觀摩羅圖同上

慈覺寺觀摩羅華嚴觀摩羅觀摩羅觀摩羅圖同上

觀摩羅華嚴觀摩羅觀摩羅觀摩羅觀摩羅圖同上

觀摩羅華嚴觀摩羅觀摩羅觀摩羅觀摩羅圖同上

同華嚴寺觀摩羅觀摩羅觀摩羅觀摩羅觀摩羅圖同上

觀摩羅華嚴觀摩羅觀摩羅觀摩羅觀摩羅觀摩羅圖同上

觀摩羅華嚴觀摩羅觀摩羅觀摩羅觀摩羅觀摩羅圖同上

觀摩羅華嚴觀摩羅觀摩羅觀摩羅觀摩羅觀摩羅圖同上

觀摩羅華嚴觀摩羅觀摩羅觀摩羅觀摩羅觀摩羅圖同上

觀摩羅華嚴觀摩羅觀摩羅觀摩羅觀摩羅觀摩羅圖同上

觀摩羅華嚴觀摩羅觀摩羅觀摩羅觀摩羅觀摩羅圖同上

觀摩羅華嚴觀摩羅觀摩羅觀摩羅觀摩羅觀摩羅圖同上

二對

一對

一對

二對

一對

一對

一對

二對

一對

一對

一對

一對

一對

一對

一對

二對

一對

一對

一對

一對

一對

SELECTED RELICS OF JAPANESE ART.

Vol. II.

CONTENTS.

I. Wall-painting of the Kondô of the Temple Hô-riû-ji (wood-cut)	<i>By Don-chô (a Korean priest).</i>
II. The Portable Shrine called 'Tama-mushi' (collotype)	<i>By an artist of the Suî-ko period.</i>
III. Wooden Image of Ekâdâsa-mukha Avalokiteśvara (collotype)	<i>By an unknown sculptor.</i>
IV. Goddess of Fortune (wood-cut)	<i>By an unknown artist.</i>
V. Wooden Image of the Goddess of Art (collotype)	<i>By an unknown sculptor.</i>
VI. Wooden Image of Ekâdâsa-mukha Avalokiteśvara (collotype)	<i>By an unknown sculptor.</i>
VII. Tri-loka-jit, the Subduer of the Three Worlds (collotype)	<i>By Kô-hô Dai-shi.</i>
VIII. The Yellow Vajra (collotype)	<i>By Chi-shô Dai-shi.</i>
IX. Portrait of Shô-toku Tai-shi (collotype)	<i>By Kose Kana-oka.</i>
X. The Resurrection of Sâkyamuni (collotype)	<i>By an unknown artist.</i>
XI. Landscapes in two plates (collotype)	<i>By the Emperor Hui-tsung (Chinese).</i>
XII. Dragon and Tiger in two plates (collotype)	<i>By Mu-chi (Chinese).</i>
XIII. Waterfall (collotype)	<i>Said to be by Wan-wei (Chinese).</i>
XIV. The Five-tufted Mañjuśrî Bodhi-sattva (collotype)	<i>By Chin-kai.</i>
XV. Wooden Images of Asaṅga and Vasubandhu in two plates (collotype)	<i>By an unknown sculptor.</i>
XVI. Wooden Image of Vimala-kîrti (collotype)	<i>By Un-kei.</i>
XVII. Wooden Image of Mañjuśrî (collotype)	" "
XVIII. Wooden Images of the Two Deities, Nârâyana and Vajrapânî in two plates (collotype)	<i>By Un-kei and Kwai-kei.</i>
XIX. Sûrya and Chandra in two plates (collotype)	<i>By Takuma Shô-ga.</i>
XX. The High Priest Myô-ye in Meditation (collotype)	<i>By En-ichi-dô.</i>
XXI. An Incident in the Life of Ip-pen Shô-nin, a High Priest (collotype)	<i>By Hô-gen Yen-i.</i>
XXII. An Historical Picture of the Temple Ishi-yama-dera (collotype)	<i>By Taka-hashi Taka-kane.</i>
XXIII. Willows and White Herons (collotype)	<i>By Chang Chung-mu (Chinese).</i>
XXIV. Two Hermits, Gama and Tek-kai in two plates (collotype)	<i>By Yen-hui (Chinese).</i>
XXV. Autumnal Scene (collotype)	<i>Said to be by Sun Kwn-tseh (Chinese).</i>
XXVI. Fu-kutomi's Tale (wood-cut)	<i>By Iyo-no-kami Taka-nari.</i>
XXVII. Samanta-karūṇika Avalokiteśvara (wood-cut)	<i>By Shô-kei.</i>
Anuttra Avalokiteśvara (collotype)	" " " "
XXVIII. Landscape (collotype)	<i>By Myô-chô, of about 1,500.</i>
XXIX. Rapid Landscape Sketch (collotype)	<i>By Ses-shû.</i>
XXX. The Willow Avalokiteśvara (collotype)	<i>By Gei-ami.</i>
XXXI. Two of the Eight Famous Scenes in Hsiao and Hsiang (collotype)	<i>By Sô-ami.</i>
XXXII. Waves (collotype)	<i>By an unknown artist.</i>
XXXIII. The Four Venerable Philosophers with Boy Attendant (collotype)	<i>By Kai-hoku Yû-shô.</i>
Peonies (collotype)	" " " "
XXXIV. Morning Glories (collotype)	<i>By Kanô San-yaku.</i>
XXXV. Horsemen Hunting (collotype)	" " " "
XXXVI. The Two Gods, Wind and Thunder (collotype)	<i>By Tawara-ya Sô-tatsu.</i>
XXXVII. Two Gardens, Kin-kuh and Tau-li in two plates (collotype)	<i>By Kiû-ying (Chinese).</i>
XXXVIII. Tiger in Bamboo Grove (wood-cut)	<i>By Kanô Tan-yû.</i>
Tiger drinking at River (collotype)	" " " "
XXXIX. Gan and Ayu (collotype)	<i>By Iwô Zyakû-chû.</i>

SELECTED RELICS OF JAPANESE ART.

Vol. II

CONTENTS

I.	Wall-painting of the Kondo of the Temple Hô-ri-ji (wood-cut)	By Dan-chô (a Chinese picture).
II.	The Portable Shrine called 'Tama-mushi' (collotype)	By an artist of the Sui-to period.
III.	Wooden Image of Eshida-mukha Avalokitesvara (collotype)	By an unknown artist.
IV.	Godesses of Fortune (wood-cut)	By an unknown artist.
V.	Wooden Image of the Goddess of Art (collotype)	By an unknown artist.
VI.	Wooden Image of Eshida-mukha Avalokitesvara (collotype)	By an unknown artist.
VII.	Ti-toku-ji, the Subher of the Three Worlds (collotype)	By Kô-bô Dan-chô.
VIII.	The Yellow Vajra (collotype)	By Chû-shô Dan-chô.
IX.	Portrait of Shô-toku Taishi (collotype)	By Kô-e Kan-e-shô.
X.	The Resurrection of Shikayami (collotype)	By an unknown artist.
XI.	Landscapes in two plates (collotype)	By the Emperor Hui-tsung (Chinese).
XII.	Dragon and Tiger in two plates (collotype)	By Hui-tsung (Chinese).
XIII.	Waterfall (collotype)	Said to be by Hui-tsung (Chinese).
XIV.	The Five-tufted Mahâ-jai Bodhi-ajiva (collotype)	By Chû-shô.
XV.	Wooden Images of Asaoka and Yasunobu in two plates (collotype)	By an unknown artist.
XVI.	Wooden Image of Vimalakirti (collotype)	By Chû-shô.
XVII.	Wooden Image of Mahâ-jai (collotype)	" "
XVIII.	Wooden Images of the Two Cities, Nârâyana and Vajrapâni in two plates (collotype)	By Chû-shô and Kan-e-shô.
XIX.	Sûtra and Candara in two plates (collotype)	By Tokumasa Shô-gu.
XX.	The High Priest Myô-ye in Meditation (collotype)	By En-chô-shô.
XXI.	An Incident in the Life of I-pen Shô-nin, a High Priest (collotype)	By Hui-gu Yen-wei.
XXII.	An Historical Figure of the Temple Ichi-yama-dô (collotype)	By Tokumasa Shô-gu.
XXIII.	Willows and White Herons (collotype)	By Chang Ching-shun (Chinese).
XXIV.	Two Herons, Geese and Teal in two plates (collotype)	By Yen-shûn (Chinese).
XXV.	Autumnal Scene (collotype)	Said to be by Sun Kuan-tzu (Chinese).
XXVI.	Fu-tsun's Tale (wood-cut)	By Hui-shan Tsun-han.
XXVII.	Sannata-karatika Avalokitesvara (wood-cut)	By Shô-shô.
XXVIII.	Amrita Avalokitesvara (collotype)	" "
XXIX.	Landscapes (collotype)	By Hui-chô.
XXX.	Rapid Landscapes Sketch (collotype)	By Shô-shô.
XXXI.	The Willow Avalokitesvara (collotype)	By Chû-shô.
XXXII.	Two of the Eight Famous Scenes in Haino and Haino (collotype)	By Shô-shô.
XXXIII.	Waves (collotype)	By an unknown artist.
XXXIV.	The Four Venerable Philosophers with Hot Acheant (collotype)	By Kai-shô Yû-shô.
XXXV.	Peonies (collotype)	" "
XXXVI.	Morning Glories (collotype)	By Kan Shô-shô.
XXXVII.	Horsemen Hunting (collotype)	" "
XXXVIII.	The Two Gods Wind and Thunder (collotype)	By Tokumasa Shô-gu.
XXXIX.	Two Gardens, Kim-ku and Tan-ji in two plates (collotype)	By Kû-shô (Chinese).
XL.	Tiger in Bamboo Grove (wood-cut)	By Kan Shô-shô.
XLI.	Tiger drinking at River (collotype)	" "
XLII.	Gan and Aya (collotype)	By Shô-shô.

金堂壁畫着色 傳高麗僧曇徵筆

(竪一丈三寸、横四尺九寸五分)

奈良縣下法相宗大本山法隆寺金堂

法隆寺は南都七大大寺東大寺興福寺元興寺大安寺藥師寺西大寺法隆寺の一にして奈良縣下大和國法隆寺村に在り推古天皇聖德太子と與に用明天皇の御願を追進して起工せしめ給ひしものなり爾來堂宇に多少の變更はありしも重要な部分乃ち中門五重塔銅封藏等は推古帝の十五年西暦六〇七年に建立したる其儘の形を存すといへば紛れもなく日本第一の古刹なり但其建築式は全然朝鮮風にして其工事にもまた多數の朝鮮人を使用したものなれば今より千二百年前に於ける彼の國の建築法は即ち此寺に保存せらるゝものなり更に又其堂宇の中には印度支那朝鮮等の佛天の像より種々の器具に至るまで數限もなく所藏したれば此寺は恰も東洋古代の工藝美術陳列場たるが如き觀あり

此に掲ぐる繪畫は金堂内東南隅の白壁に描ける如意輪觀世音觀世音のことは廬山寺及び東寺の觀音の説明に就て見るべしの像にして朝鮮の僧曇徵の筆なりといふ曇徵は推古帝の十八年西暦六一〇年に僧法定と共に高麗王より我朝廷へ貢進せられたりし人にて特り佛教に精通せしのみならず亦儒學に達し諸般の伎藝に長じ且つ形畫に巧みなりしよにて法隆寺堂宇内部の莊飾未だ完成せざるに當りて來着し直ちに其偉大なる手腕を金堂の壁上に揮ひたるものなるべし此壁畫の特に外人の目を惹くことはドクトルブアンデルソン氏の言によりても之を知るべし曰く此畫は其時代乃ち西暦第七世紀の始以後の佛畫家の作に比して勝ることも決して劣ることなし其意匠設色酷だ伊太利古大家の作に類するものありと曇徵はこの金堂の壁畫を描いて南都の春日派其他の畫工に絶好の模範を授けたるのみならず又紙墨及び硯の製造法を邦人に教へたる恩人なり

WALL-PAINTING OF THE KON-DÔ (GOLDEN HALL)
OF THE TEMPLE HÔ-RÛ-JI, YAMATO.

BY DON-CHÔ (A COREAN PRIEST).

(Coloured; 10 feet 4 inches by 4 feet 10 $\frac{5}{8}$ inches.)

(WOOD-CUT.)

Hô-rû-ji is situated in the village of Hô-rû-jî, in Yamato province, and is one of the seven great temples* of the southern capital (Nara). It was built by the Emperor Sui-ko and the crown prince Shô-toku in accordance with the wish of the late Emperor Yô-meï (died 587). Though some parts of the buildings have since been renewed the principal parts, i.e. the central gate, Kon-dô (the Golden Hall), Go-jû-no-tô (the five-storied pagoda), Kô-fu-zô (the store-house which is to be sealed by the Karma-dâna=director of ceremony) are as they were built in the 18th year of the reign of the Emperor Sui-kô (607 A.D.). These are the oldest examples of the ancient architecture of Japan. The style of the buildings is entirely Corean. It is said in the old record of the temple that many Coreans were engaged in the work, in fact, that it was built almost by Corean hands, and therefore it can be safely assumed that the Corean architecture of about 1,300 years ago is represented in this temple. More than this, it is a priceless museum of industrial and fine art of the East, for in it art-relics and precious things of India, China and Corea are stored.

The picture here reproduced is from the wall-painting of the S.E. corner of the Kon-dô (the Golden Hall). The subject is Cakra-varî Cintâ-manî Avalokiteśvara (see notes under the Avalokiteśvaras of Tô-ji and Rô-san-ji, Vol. 1; he is called in Japan, 'Nio-i-rin') and is said to have been painted by Don-chô, a Corean priest, who was renowned as being versed in Buddhism and Confucianism, but especially for his skill in coloured paintings. He together with a priest called Hô-jio was sent by the king of Corea to the Japanese court during the reign of Sui-kô (610 A.D.), and arrived in Nara just as the monastery of Hô-rû-ji was being completed, and before interior decorations and furnishings were in place. This was the time and occasion for him to exhibit his powers, and his magnificent paintings may still be seen on the walls of the Kon-dô. These paintings seem to have greatly attracted the attention of foreigners. Dr. Anderson, for instance, says that they are in their design and colouring much like the productions of ancient Italian artists and that they are far superior to those of later artists. He has not only supplied the model of sacred pictures for the Kasuga school by these wall-paintings but also taught us how to manufacture paper and ink and how to use the mill stone. We are much indebted to him in both sacred and secular matters.

* Tô-dai-ji, Kô-fuku-ji, Gwang-ô-ji, Tânan-ji, Yakô-shi-ji, Su-dai-ji and Hô-nô-ji are the seven celebrated temples of Nara.





玉蟲厨子(木製) 作者不詳

高七尺三寸五分

奈良縣下法相宗大本山法隆寺金堂安置

この厨子は推古帝の御念持佛を奉置せし古鑑にして現に法隆寺の金堂に安置せり其形式は須彌山頂の喜見城に據る蔓草を刻める板金を以て柱桁等を包み三方の扉に形容相同じき菩薩の圖を描き又蓋の中部には禮佛求法捨身苦行の相及び須彌山の形を寫し其間に竹樹巖石を點綴せり板金の下には碧絲にして金光を放つ玉蟲の翼を嵌入し繪畫は盡く密陀僧を以て描寫せり密陀僧は酸化鎔にして其色淡黄なるを銀密陀といひ其稍赤きものを金密陀といふ之を用ゐて人物花卉等を描くことは支那隋唐の時代に始まり我邦に傳來し奈良朝時代—西暦第七世紀—に至るまでは盛に行はれしも平安朝時代—第八世紀の終以後—に入りて其流行漸く衰へたるが如し此厨子は天平時代に造られたる法隆寺の寶財帳によるも推古時代西暦第七世紀の始の遺物に紛れなく其構造を見れば當時の宮殿建築法を窺ふべく繪畫は以て當時の密陀僧畫法を徴するに足り、柱桁等に貼せる板金を檢すれば以て當時の金屬彫刻法を明にするを得べし實に海内稀有の名什なり厨子全體の權衡善く整ひ近世の寺觀建築の通弊なる頂部過重の感なきは彌以て妙とすべし

THE PORTABLE SHRINE CALLED 'TAMA-MUSHI'

BY AN ARTIST OF THE SUI-KO PERIOD.

(Wooden; 7 feet 4 inches in height.)

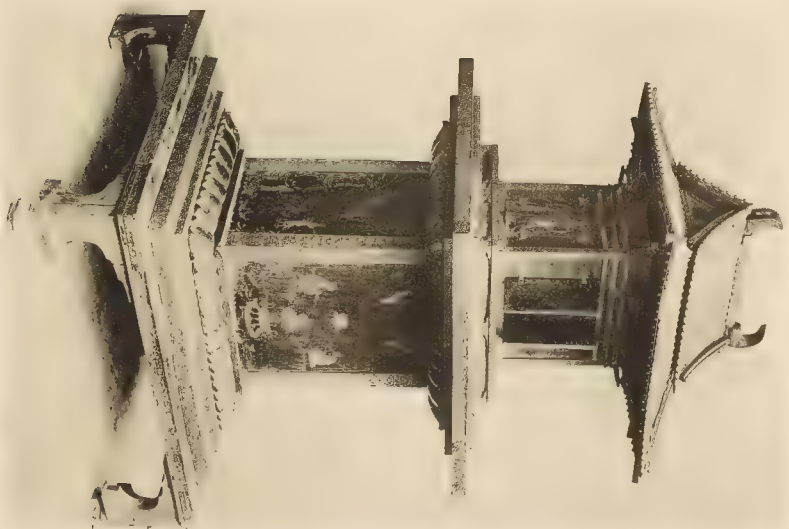
IN THE KON-DÔ (THE GOLDEN HALL) OF THE TEMPLE HÔ-RÛ-JI, NARA.

(COLLOTYPE.)

This shrine is the one which belonged to the Emperor Sui-ko and is still preserved in the Kon-dô (the Golden Hall) of Hô-rû-jî. The model is taken from the form of Sudarâna, the city of Indra on the Mount Sumeru. The poles and beams are all covered with gold sheets on which the pictures of vines and creepers are engraved. Under these sheets numerous wings of beetles (*Chrysochroa elegans*) are inserted and give a golden blue colour, making the engravings look like mosaic work. On each leaf of the doors on the three sides pictures of Bodhi-sattvas (saints) are painted, and on the side of the pedestal on which the shrine stands there are paintings representing the mount of Sumeru, rocks and plants, and Śākyamuni, as a Bodhi-sattva, asking a Buddha to teach the law, and practising penance. These paintings are done with a pigment called 'Mi-da-sô' which is an oxidation of Zinc. The yellowish one is called 'silver Mi-da-sô' and the reddish, 'gold Mi-da-sô.' The use of this stuff in the paintings of plants, flowers and human figures began in China at the times of Sui and Thang (6th and 7th centuries), and in our country it was used in the Nara period (7th century) and seems to have gradually dropped out of use in the Hei-an period (end of the 8th century onward).

This shrine is mentioned as an art-relic of the Sui-ko era (593-628 A.D.) in the catalogue of properties of Hô-rû-jî, which was compiled in the Tem-pyô period (8th century). The construction of the interior of the shrine represents the style of building then adopted for palaces and halls, and the paintings are, as said above, the fine examples of the painting with 'Mi-da-sô,' which is a kind of oil painting of the time. The engravings on sheet metal, moreover, are the only remnants left us of this kind. What is particularly noticeable is the perfect harmony and proportion of the whole construction; it does not share the fault of being too large and heavy at the top, as is observed in almost every specimen of modern workmanship. It is indeed a rare object of art, and is worthy of note among all the rich possessions of Hô-rû-jî.

* This word seems to be a Sanskrit but at present we can suggest no restoration.



十一面觀世音菩薩木像 作者不詳

(身長三尺二寸)

奈良縣下眞言宗法華寺藏

十一面觀世音菩薩は東寺所藏の六觀世音畫像の説明に於て述べし如く當面の三面は眉目柔和なる菩薩相なれども左側の三面は瞋怒の相右側の三面は菩薩に似て而も獠牙露出せる相後の一面は大笑相頂上の一面は佛相を爲せりこの法華寺の像の手相は東寺の畫像と異にして左右共に說法の印を結べり蓋菩薩の具有する百千の力用も攝し來れば應機利物の說法に過ぎざるの意を示すものならん
法華寺は或は國分尼寺とも稱し藤原不比等西暦六五九年—七二〇年の第貳に聖武天皇西暦七二四年より七四八年迄位にあり東大寺を建立して日本の總國分寺とし給ひし佛教篤信の天子なりこの皇后光明子不比等の第二女西暦七〇一年—七六〇年が創建せしめ給ひし寺にして爾來其佛殿には男子の出入するを禁せられしといふこゝに出せる木像は其本尊にして寺傳に由れば北印度健陀羅國の佛工文答師なる者が光明皇后の尊容を模刻せしものなりといへど當時果して文答師なる者彼の國より渡來せしや文獻の徵すべきなきを以て其實否を決定すること難けれども像の眉目が頗る凡人に近きより察すれば或は眞に皇后の尊容を寫せしものならん此像技巧に過ぐるが故に天平時代の作にはあらざるべしと疑ふものもあれど刀鑿の痕と姿勢の式とを熟視すれば亦彼の時代の製作に外ならざるを知らず其右手の特に長きは惟ふに佛が具有する三十二相中の手摩膝相を觀世音に附し以て數世行の廣大なることを示せるものならん此像千有餘年間秘物として護持せられしかば尊容全きを失はず僅に天衣の一部に小缺損を生ぜしを見るのみ天平時代に成りし木像としては實に稀有の品なり

WOODEN IMAGE OF EKĀDAŚA-MUKHA AVALOKITEŚVARA.

(THE ELEVEN-FACED KWAN-ON.)

SCULPTOR UNKNOWN.

(3 feet 2 1/2 inches in height.)

OWNED BY THE TEMPLE HOK-KE-JI, NARA.

(COLLOTYPE.)

Ekādaśa-mukha is one of the six incarnations of Avalokiteśvara (see Vol. I.). The three faces in front have the gentle and peaceful expression belonging to the true Bodhi-sattva nature; the three on the left are scowling, as if in anger, while the three on the right have teeth, like those of a dog, protruding from their mouths. At the extreme back a laughing face appears, while the crowning head is that of a Buddha. The fingers of both hands are in that attitude which signifies that the Law is being expounded. In this point it differs from the picture in possession of the temple Tō-ji (see Vol. I.).

Hok-ke-ji, where this image is installed, is otherwise known as Koku-bun-ni-ji, namely, "Prefectural Nunnery," and was built by the Empress Dowager Kwō-myō (701-760 A.D.) on the site of the residence of her father Fujiwara Fu-hito (659-720 A.D.). This historic nunnery is said to have strictly forbidden male worshippers to enter its halls.

This image is the chief object of worship in the temple and, according to the traditions of the nunnery, is the work of a Buddhist sculptor from Gandhāra, North India, called Bun-tō, who took, as model, the Empress Dowager herself. We have nothing in our literature, however, to prove that such a sculptor came to Japan. But the beautiful human quality of the face would seem to point to the truth of the story that the sculptor had an earthly model.

Some critics think that it is too minute and finished in execution to be the product of the Tem-pyō period, but when we examine carefully the mode of cutting, and study the meaning of the attitude, we cannot doubt that it belongs to Tem-pyō. The peculiar length of the arms may have come from an attempted application of one of the thirty-two marks of a Buddha;—"hands stroking his knees."

Being carefully preserved and guarded as a sacred treasure, this image, in spite of its twelve hundred years of existence, is in an almost perfect state of preservation.

十一 西興川香樹木對

集註二只

OWNED BY THE TEMPLE HON KEE NARA.



吉祥天女畫像麻布着色 筆者不詳

(原：尺七寸五分、横一尺五分)

奈良縣下法相宗大本山藥師寺藏

吉祥天女は或は第一威徳成就衆事大功徳天女と號し之を略して又功徳天女ともいふ其父は焰曼徳叉迦母は鬼子母神とすこの天女曾て寶華如來の處に在りて善根を修せし爲め今世に於て信者をして衣服飲食の缺乏を感せしめず能く安穩快樂を得せしむと其居處は北方毘沙門天の阿尼曼陀城なる最勝園なりといふ祕密教の曼荼羅中にありては此天女は或は馬頭明王の次に位し或は持世菩薩の右邊に居り又或は智慧の主なる辨才天女と共に男性の本尊の左右に侍坐して福徳の主となることあり其身相は端正殊妙にして赤白の二臂あり身には種々の璽璫鐵釧耳環天衣寶冠を着け左手に如意寶珠を持し右手に施無畏の印を結び梵天帝釋等の諸天之に侍すともいへり毘沙門天の地位梵天帝釋に下れること數等なるより考ふるときは此天女は佛教内へ鈎召せられて後幾度か其位置を高めたるもの、如し

我國の美術が圓滿の極に達せし天平時代西暦第八世紀の央の遺物中、繪畫の世に存するものは甚だ稀なれどもこゝに出せる天女の像は其時代の作なること毫も疑ふべからず而も名工の手に成りしものと覺ししく筆勢柔にして弱に陥らず傳彩繁なれども漫ならず相好婉麗容姿端嚴絶妙の出来といふ可し聞く此像は曾て久しく藥師寺の境内なる八幡祠の本體として社殿内に秘藏せられしが近年人の之を發見して補修装演を加ふるに至りたるものなりと惟ふに在昔好事の僧ありて此繪を以て應神童西暦二七〇年、三一〇年在位の生母神功皇后若くは帝の後仲嬪に擬し奉りしに因るものならん秘置久しかりしが爲め幅中所々腐損を生せしは惜む可し

GODDESS OF FORTUNE.

(ŚRĪ DEVI, OR LAKṢMĪ; JAPANESE, KICHI-JIŌ TEN-NIO).

ARTIST UNKNOWN.

(Coloured, 1 foot 8 $\frac{7}{8}$ inches by 1 foot $\frac{1}{2}$ inch.)

OWNED BY THE TEMPLE YAKU-SHI-JI, NARA.

(WOOD-CUT.)

This Goddess of Fortune (Śrī), is said to be the daughter of Yama-dakṣaka and Marici, and holds equal rank with the Goddess Sarasvatī (Japanese, Ben-zai-ten-nio). She is generally represented as a being with a form of faultless beauty, but with arms of different colours, one being red, the other white. She is attired in heavenly robes, and richly decked with garlands, bracelets, necklaces, and ear-rings. On her head is a jewelled diadem. Her left hand holds the wishing-gem (cintā-maṇi), while the right is distorted in a way called "Abhayānda." In some pictures the deities Brahmā, Indra, and others are in attendance upon her. Her position seems to have been raised when she became a member of the Buddhist pantheon, but whether this took place in India or in China, is not clearly known.

The art treasures remaining to us from the rich and prolific Tem-pyō period (middle of the eighth century), are rare indeed, and the one here given is a representative example. It became much injured during its stay in the small Shin-tō shrine of Yaku-shi-ji, and has only recently been repaired.

余與譚子若以三人不出學垣而燕

古神天女品類錄卷四 華各不編

... ..



伎藝天女木像 作者不詳

(身長七尺五寸)

奈良縣下浄土宗西山派秋篠寺藏

伎藝天女は原藤首羅天が諸天女を集めて遊樂せし時自己の髮際より忽然化出せしめたる一天女にして容貌端正伎藝殊妙なり此化神は元墮羅門に屬し諸藝術の成功を望むもの及び豐饒吉祥富樂を求むるもの、爲めに其志願を満足せしめんとして一章の密咒を説き凡そ戒を守り慾を斷ちて之を誦するものは一切鬼神の歡喜衝躍を得又降雨止雨解發生愛意の如くならんと信せらるゝものなりしに何時の頃より佛敎に混入せしや未だ詳ならざれども貞觀七年西曆八六五年京都東寺の僧圓藏が支那長安陝西省の西明寺より此天女の念佛法を寫し來りしに由りて考ふれば唐朝の玄宗帝西曆七一三年—七五五年等が外國の諸宗教を盛遇せし際既に支那に入り來りしものならんか、其畫像法にはこの天女は天衣瓔珞を以て身を莊嚴し左手は天華を捧げ右手は垂れて捻裙の勢を爲すと記せり
こゝに出せる木像は桓武帝西曆七八二年—八〇五年在位が先帝の遺志を繼ぎて建立せしめ法相宗の領學善珠僧正をして開基せしめ給ひし彼の秋篠寺に現存するものにして我が美術が空前絶後の發達を爲せる天平時代の遺物なり蓋此の像の如きは當時希臘美術の精神が我日本の風に合して、微妙溫雅の致を極めたる事實を證するに於て缺ぐべからざるもの、一とす、製作以來年を経ること久しければ手足も太しく損じ色彩も殆ど名残なく剥落したれども彫鑿の妙今も尙人をして嘆賞措く能はざらしむ、但其手相左右とも畫像法に示す所に同じからざるは何の故なるか明ならず

WOODEN IMAGE OF THE GODDESS OF ART.

SCULPTOR UNKNOWN.

(7 feet 4 1/2 inches in height.)

OWNED BY THE TEMPLE AKI-SHINO-DERA, NARA.

(COLLOTYPE.)

The Goddess of Art (perhaps Kālā) is said to have been miraculously produced from the hair of the God Maheśvara while he was at play with the Heavenly Maidens. She was endowed with beauty, and skilled in every art. She is said to have made a vow to grant the wish of each devotee who besought her for success in art, or who desired riches, prosperity, and happiness. Originally she was a Brahman deity, and it is not known exactly when and how she was brought into the circle of Buddhist divinities. She seems to have been imported into China during the reign of the emperor Huen-tsung (713-755 A.D.), as this monarch welcomed all the religious systems of foreign countries. In the year 865 A.D. a Buddhist priest, Yen-sai of Tō-ji, went to China and obtained the formula of prayer to the deity of the Monastery of Si-ming-ssn at Si-an-fu (Chang-an).

In the Rules of Sacred Images it is said that this deity is represented as having a heavenly flower in the left hand, and holding her skirt with the right, her body being decked with robes and garlands. This description, of hands, at least, differs from the attitude here given.

This image is one of the relics of that Teni-pyō period in which Japanese art reached its highest development. It is preserved in the temple Aki-shino-dera, built by order of the Emperor Kwan-mu (782-805 A.D.). The beauty and grace of the sculpture of this era would seem to prove the influence of Grecian art upon the inventive mind of the Japanese.

This beautiful specimen, although injured and discoloured by time, shows traces of fine execution, and high artistic feeling.

漸くちうじつ其年味は洋々として御前越に永く留り候とて

賢者以家法爲藩籬のこと、又「昔は天子も本より、臣も藩籬の
 内にとるに事實を欺するに似て類うべからざるもの、一とて
 人倫を離れざる、群臣は我日本に風土合ふに高貴は難の成る
 事、御對に賢者も、彼も天下御上の重寶なり高貴の藩の或る
 其方への儲りて立上の殊勝のこと與ひて之より、又「我は南地
 前の庶民を儲りて子孫を」と、臣民宗の御學者前第五より「關
 こゝに、出する木樹は時に無常國種子八二準一八〇、正年五、幼不
 育を來り爲す、五重門に、臣府の機を、彼もと、第五の

[illegible]

并錄不韋

自是士與民

OWNED BY THE TEMPLE AKI-SHINO-DEBA, NARA.

COLLOTYPE)

The goddess of Air (Gedunpa Kelsi) is said to have been miraculously produced from the hair of the God Mahavairocana while he was at play with the Heavenly Maiden. She was endowed with beauty and abided in every part. She is said to have made a vow to grant the wish of each devotee who brought her an offering in that she would created poverty and happiness. Originally she was a Hindu deity, and it is not known exactly when and how she was brought into the circle of Buddhist deities. She seems to have been imported into China during the reign of the emperor Hsuan-tsung (713-755 A.D.), as the monarch bestowed all the religious organizations of foreign countries. In the year 862 A.D., a Buddhist priest named Yü-shan (Chang-an) returned to his native land after the death of the emperor T'ai-tung (890-907 A.D.) and obtained

In the Rules of Sacred Images it is said that the deity is represented as having a heavenly flower in the left hand, and holding her skirt with the right, her body being decked with robes and garlands. This description, taken from the sutra here given, is identical with that of the goddess in the *Shikandara*.

It is preserved in the temple at Minotaur, built by order of the Emperor Aka-mu-ka-mu (23-28 B. C.). The deeply etched image is one of the relics of that Tenthyn period in which Egyptian art reached its highest development.

This beautiful specimen, although injured and discolored by time, shows traces of the execution, and high artistic feeling.



十一面觀自在菩薩木像 作者不詳

（高 六 尺）

奈良縣下法相宗大本山藥師寺藏

觀自在菩薩は元是れ五法身佛の第五位なる無量壽如來の光明中より化生して種々百千の相を現じ以て一切の群生を濟度せんことを志願とする大士なれば其應現身は吾人の機根相應に之を觀るを得即ち印度の中部より東南方に傳播して其法燈を持顯する彼の小乘佛教徒はこの大士あるを知るゝ稀なるも西北部に蔓延し岷山以北の地に沿ふて支那西藏に入り朝鮮を歴て我國に弘まりし大乘佛教にては此大士を崇拜せざるなし

佛教支那に入りて起塔造像の業盛なるに追ひ佛天の形式は皆に印度に求められしのみならず其他の西方諸國にも求められ又當時西方より翹集せる佛教徒は弘道の第一方便として種々の圖畫佛像を齎したること分明なるが其中には未だ佛教内へ鈎召せられざりし神像などの存在せしこと殆んど疑なし此に文獻の徵すべきものはなけれども佛典翻譯の盛なりし際に當り佛教外の學者の入り來りて其業を輔けしのみならず尙進みて佛教以外の典籍をさへ佛書として譯出したるの痕跡あるを見て前説の想像に止まらざるを知るべし泰西の學者はアレキサンデル帝が印度に侵入せし際我が孝安帝六年即ち西曆紀元前三二七年希臘の美術は印度の北中部に入り許多の影響を其工藝等に與へたりといひ或は帝より二百年程以前に印度の北部に侵入せる波斯人は業に已に希臘美術の一變體を輸入して其地方の像形に變化を生ぜしめたりとも説けり猶印度北部の美術は支那朝鮮等を経て我國に傳來せしこと疑なけれども又印度元素の混入せざるもの即ち純粹の希臘若くは希臘波斯風の彫像術も印度より支那に傳はりて佛教と混合し更に日本に傳來せしことあるが如し彼の東大寺奈良法華堂の梵天帝釋の如き又此に出せる觀自在菩薩の如き之を支那式印度式といはんよりは寧ろ希臘式といふの適當なるを覺ゆ此像の製作は平安時代の初期西曆第八世紀の終頃にあるものゝ如し其體式姿勢等上天平時代のものゝ異にして下藤原時代のものであると同じからず佛教徒にあらざる者も亦特に此像に重を置く所になり

WOODEN IMAGE OF EKÂDĀŚA-MUKHA AVALOKITEŚVARA
(THE ELEVEN-FACED KWAN-ON).
SCULPTOR UNKNOWN.
(6 feet in height.)
OWNED BY THE TEMPLE YAKU-SHI-JI, NARA.
(COLLOTYPE.)

Avalokiteśvara is believed to be an incarnation of Buddha Amitābha and assumes various forms in order to appear before devotees, in answer to prayer. He is quite unknown, as has been said more than once, in the South-Eastern provinces of India, where the so-called 'Southern Buddhism' seems to have been prevalent. But in the North-Western provinces of India, in the countries lying in the North of Himālaya, in Tibet and China, and even in Korea and Japan, where the 'Northern Buddhism' prevails, Avalokiteśvara is a most popular deity, and together with Amitābha is the favourite Buddha of the common people. Especially in Tibet and China, Avalokiteśvara is worshipped so fervently that many have thought him the native god of those countries. When Buddhism became one of the principal religions of China it gave rise to a new style of architecture and sculpture; and, as the general interest of people turned toward foreign workmanship, architects, sculptors and painters alike sought models from India and its neighbouring states. Those who came to China at these times from the West brought with them sacred images and pictures as a means of propagating their religion. Among those deities which were thus popularized there were, no doubt, several who had no connection whatever with Buddhism. Many Brahmins by faith and birth and even a Christian* seem to have been engaged in the translation of Buddhist texts, and several books not Buddhist were translated and incorporated into the sacred texts. A few Brahmanical deities and local gods of India were imported to China during this period. Some are relics of purely Indian art, some are Græco-Indian or Persian, and some seem to have been non-Buddhistic in origin but to have become Buddhistic after they came to China.** The images of the Gods Brahma and Śakra Indra preserved at the Hok-ke-dō of Tō-dai-ji, Nara, and the image of Avalokiteśvara here reproduced are not Chinese nor Indian either, but seem to point to a Grecian type, or an imitation of the Grecian type. The last mentioned image in particular, seems to be a production of the early part of the Hei-an period (end of the 8th century); the type, attitude, etc., are quite different from those of the Tenpyō period, nor have they any resemblance to the period of Fuji-wara. For this reason, perhaps it is admired and revered even by the people outside the Buddhist order and faith.

* A Nestorian missionary Adam (景淨) translated a Prajñā-pāramitā text, see Takakura's Record of Indian Relig. on P. 224.

** We need not speak about the connection of Indian art with the Greek, as this is an acknowledged fact.





降三世明王画像絹本着色

傳弘法大師空海筆

五大尊畫像五幅中の一

絹五尺二寸、横四尺一寸二分

京都市真言宗大本山教王護國寺東寺藏

秘密佛教にて息災を求むる修法は、大日如來の忿怒身と稱する彼の不動明王を以て本尊とし増益を求むるときは、實生如來の忿怒身なる三眼八臂の軍荼利明王、魔障等の降伏を欲するときは阿闍如來の忿怒身なる三面八臂の降三世明王、尊ら愛敬を求むるときは無量壽如來の忿怒身なる六面六臂六足の大威德明王、人天等を鈎召するには不空成就如來の忿怒身なる六臂六足の金剛藥叉明王を用う之を合せ五大尊といひ、或は降三世大威德三面四臂の無能勝、及び三面六臂の馬頭を取りて四忿怒の明王ともいひ、或は四臂の降三世無能勝、金剛藥叉及び二臂の不動を四明王といひ、又或は大樂大笑一變降三世四足大威德の六尊を六大力士金剛といふことに出せる降三世明王の形相は、經に闍維火髻の冠を戴き青色の三面に九眼を具し八臂中左方の第一臂には、執持第二理臂には寶弓第三臂には金剛索右方の第一臂には金剛鉤第二臂には寶箭第三臂には寶劍を執し左方の第四臂と右方の第四臂とには理智救世の印を結び左足に自在天右足に其烏摩妃を踏み其傲慢心を破摧して佛法に歸せしめ阿吒々と微笑し其身光は霹靂として炎光洞燃すといふものと合せられども、四忿怒明王の一としての降三世明王は金剛杵を以て金剛部にて代え寶棒を以て寶部にて代え且之を執るに左右の異あり蓋秘密教に於てはこの相異につき一々其理由を有せり又この明王を四面四臂とし正面は青左は綠右は黃後は紅にして皆悉く忿怒すといへる經文もあり要するに明王部中に在りて最も勇猛なる相を示すはこの降三世明王なるが秘密教にては阿闍如來の大弘誓願甚深なるが故にこの忿怒の相を現じ煩惱所知一切の障礙を除却すと説く或は之を明王といはすして三世勝菩薩とも稱せり東寺古來の相傳にはこの五大尊を其宗祖弘法大師西曆七十四年一八三五年の書とす觸に掲げたる同寺御影堂なる不動明王を彫刻せる手腕を以てせば吾人は決して大師にこの種の妙畫を寫し出すの巧なしと云ふ能はず大師が文より傳來せる佛菩薩明王天部等の形像が如何に當時の國民に歡迎せられしかを觀又其美術界に與へたる影響の如何に廣大なりしかを知りて後この像に對せんには何人も立所に大師が非常卓越の高僧なりしことを了悟すべし但大師は畫工にあらずが故に畫を作る毎に必ず粉本を用ひ鄭重に模寫を勉めたる跡あり此圖の如き即ち其一にして、李唐將來の粉本に依れること疑なし其筆勢鈍なるが如くなく神采奕々として人を動し凡人の作にあらざるを感せしむるは斯く大師の徳なる可し畫法は僧畫以後金剛以前三尊李唐の間に在り故に肌膚の皴法等畫に考ふ可きもの多し

TRI-LOKA-JIT (THE SUBDUER OF THE THREE WORLDS).

BY KÔ-BÔ DAI-SHI (KÛ-KAI).

(4 feet 11½ inches by 4 feet ½ inch.)

OWNED BY THE TEMPE KYÔ-WÔ-GO-KOKU-JI (TÔ-JI) KYÔTÔ.

(COLLOTYPE.)

Tri-loka-jit is one of the five great deities of the Buddhist pantheon and is believed to be an incarnation of Buddha Akṣoṃya (A-shuku-nio-rai). He is worshipped by devotees who are afflicted with demoniac disturbances. It is said in a Sūtra that he has three faces, each of which has three eyes, and three heads which have burning fire for hair. Of his eight hands the first on the left holds a halberd, the second a bow, and the third a rope, while the first on the right holds a bell, the second an arrow, and the third a sword. The fourth hands of both sides are joined together, the fingers being distorted in a peculiar way of Mudrā (sign, or mystic intertwining of fingers). He treads on Mahēśvara and his wife Umā in order to destroy their pride and to force them to accept Buddhism. Rays of light are issuing forth from all parts of his body. He is the strongest of all deities and is sometimes called Bodhi-sattva Tri-loka-jit (subduer of the three worlds). He may perhaps represent the Hindu god, Viṣṇu, the preserver, the lord of the three worlds. There exist in Tō-ji the pictures of all the five deities, i.e.

1. Acara (Fu-dō), as an incarnation of Mahā-vairocana Buddha.
2. Kuṇḍali, as that of Ratna-sambhava.
3. Tri-loka-jit, as that of Akṣoṃya.
4. Skanda, as that of Amitābha.
5. Vajra-yakṣa, as that of Amogha-sidhi.

All these pictures are said to have been painted by Kô-bô Dai-shi, the founder of the Shin-gon sect, (774-835 A.D.). He has, as we have seen, sculptured the image of Acara which is preserved in the same temple (see Vol. I), and it is by no means impossible that he was the painter of these present works of art, but as he was not an artist by profession, it is most likely that he merely made careful copies of some of the masterpieces of his day.

The picture here reproduced is of this kind, an imitation of an original of the Tang dynasty. The use of brush seems at first to lack force, but on examining every point one will recognize that it is full of motive and spirit, and that the work is a production of no ordinary hand. The mode of painting points to a period between Don-chō and Kōsō Kana-oka, or between Korean and Chinese (Tang) periods. The peculiar way of colouring the arms, etc., is to be specially noticed. Moreover in looking at the picture we should at the same time reflect how all the sacred images and pictures brought home by Kô-bô Dai-shi from China had been welcomed by the people in general and how much they had influenced all branches of Japanese art. The greatest merit of promoting Japanese civilization in the middle ages belongs to this high priest and founder of the famous monastery on the Mount Kō ya.

[illegible]

宣統三年正月

學正只二食，辭國只一也三食

王人初撰五部中

荆三州四王畫繼本音也 觀世音大福空藏筆

NY KÖ-BÔ DAI-SHI (KŪ-KAI).

OWNED BY THE TEMPLE KYO-WO-GO-KOKU-RI TO-RI KYOTO.

COLLOTYPE.





黄金剛童子畫像絹本着色

傳智證大師筆

(竪三尺八寸、横二尺四寸三釐)

滋賀縣下天台宗大本山園城寺三井寺藏

勝軍不動尊は、大日如來の差別身より生ぜしものにして、其力用を顯はさんとす。時は俱理迦羅龍王等の四十八使者を用ひて、此に出せる金剛童子は、四十八使者の第十八位にありて、准提觀世音東寺六觀世音の説明を見よの變化身、蓮華迦羅大王と稱せらるゝもの、其相好相同じく唯其異なる所は三結を執るの手に左右の別あるのみ、身色の黄なるは是れ畫者が承和五年西曆八三八年石龜裡に坐禪の際、見せる金色の不動明王に因みて、まかく着色せしに因るならん。四十八使者中には黄色のものなし。園城寺にては之を阿彌陀如來の化身と傳承すれど、其委曲を詳にせず。

智證大師圓珍は、弘仁五年西曆八一四年讃岐に生る和氣氏の子にして、弘法大師空海の姪なり。十五歳の時、比叡山に登り、義眞の弟子となり。天台宗の教義を研究せしが、仁壽三年西曆八五二年勅を奉じて支那に赴き、開元國清等の諸大寺に密教戒律梵語及び摩訶止觀を學ぶ。こと五年歸朝の後、宮中に灌頂法を行ひ、又大日經を講じて、天台の座主に補せられ、園城寺を賜はり、寛平三年西曆八九一年に歿せり。師は天台宗寺門派の祖にして、數山の學徒は山王院大師と稱せり。其不動明王の像は、靈異ありとて、古來人の尊崇する所なるが、此黄金剛童子の像も亦彼の真不動明王と共に園城寺第一の法寶たり。其行筆の巧緻精妙は、空海の五大尊等の比にあらず。故に扶桑名畫傳の著者の如きは、師徒の元亨釋書卷三に、大師が其成見せる不動明王の像を畫工に描かしめたりとあるを證とし、數十部の古畫を引用して、圓珍は畫を能くせずと斷定せるも、或る鑑識家は、此像は上古巨勢一派の神髓を具へて、智證大師の眞蹟と傳稱せらるゝこそ蓋異なる可けれど、いへり兩説何れを是とす可きか、偏に後助の正しきを俟つものなり。

THE YELLOW VAJRA (KON-GÔ DÔ-JI).

SAID TO BE BY CHI-SHÔ DAI-SHI.

(Coloured; 3 feet 9 inches by 2 feet 4 1/4 inches.)

OWNED BY THE TEMPLE ON-JÔ-JI (MI-I-DERA), Ô-MI PROVINCE.

(COLLOTYPE.)

When Ârya Acara (Fu-dô) who is believed to be an incarnation of Buddha Mahâ-vairocana wants to show his power he is said to employ some 48 messengers, Krikara (a nâga) Kihkara and Çetaka (both slaves), etc. Vajra is the 18th of these messengers and is generally represented as a youth holding a three-headed stake in his hand. The yellow colour has been derived from the golden colour of Acara seen in a vision which the painter had while engaged in meditation in a rocky cave in 838 A.D. We have no yellow coloured slave among the 48 above mentioned.

Chi-shô Dai-shi or Yen-chin, born in 814 A.D. of the family Wa-ke of Sanuki, was a nephew of Kô-bô Dai-shi. He went to mount Hi-yei when he was 15 years old and became a pupil of Gi-shin, a priest of the mountain, from whom he learned the doctrine of the Ten-dai sect. In 853 A.D. he went to China by Imperial order and stayed in the monasteries Kai-yuen, Kwo-tsin, where he studied for five years Sanskrit, Vinaya texts and other doctrines of the Mahâ-yâna school. After his return home he practised the ceremony of anointment (abhîṣeka, Buddhist Baptism) at the Imperial palace, and lectured on the sacred text of Mahâ-vairocana Sûtra. He was appointed the head priest of the Ten-dai sect and had On-jô-ji (Mi-i-dera) given him as an Imperial gift. He is generally known as San-ô-in Dai-shi among the students of the mount Hi-yei. His death occurred in 891 A.D.

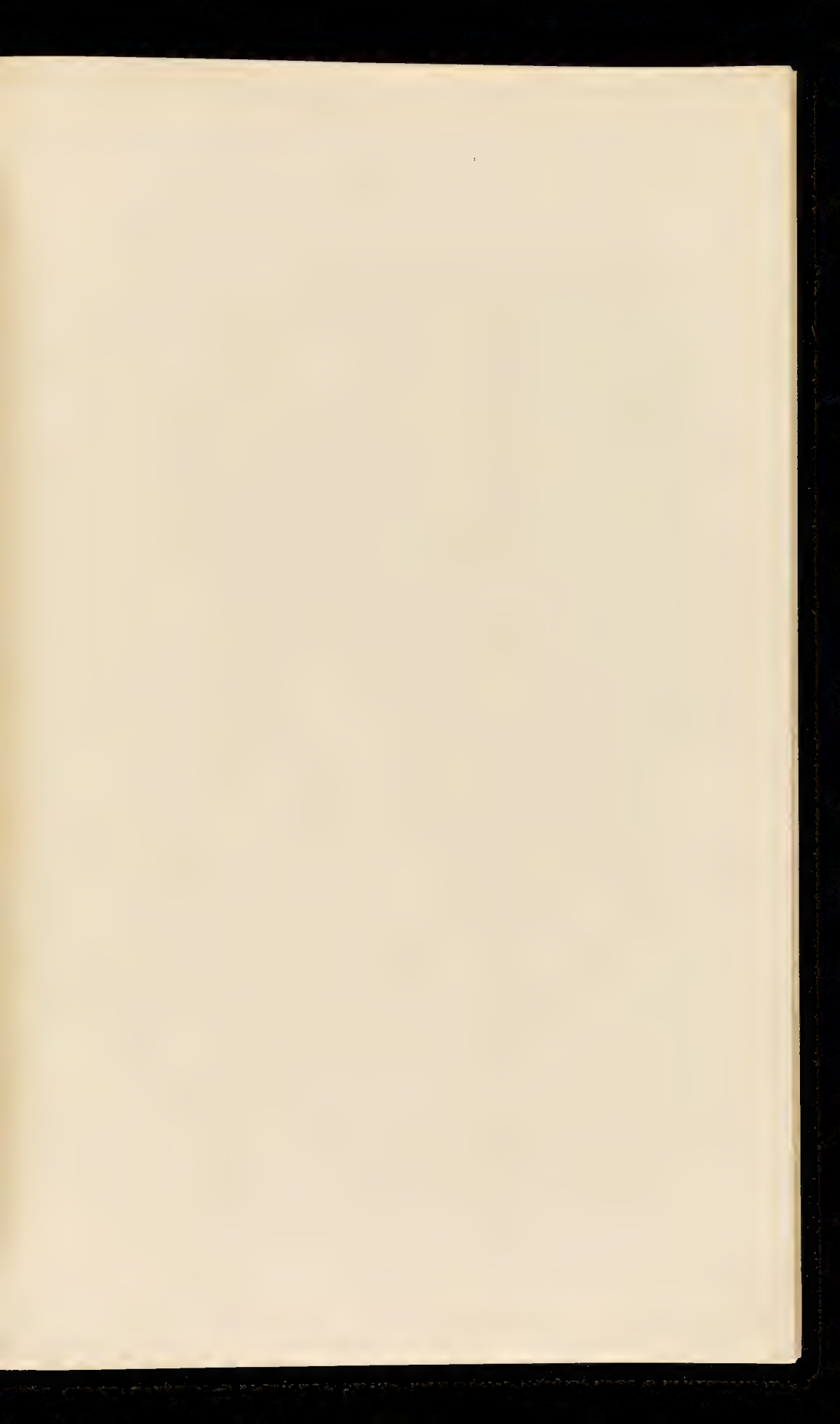
This picture, together with that of the yellow Acara, are the two great treasures of On-jô-ji. The author of the 'History of Famous Pictures of Japan' ('Fu-sô Mei-gwa Den') asserts that Chi-shô Dai-shi was not an artist. Among many works quoted in favour of this opinion there is a Buddhist work, 'Gen-kô Shaku-aho,' which tells us that Chi-shô once invited a painter to depict what he himself saw in a vision. But connoisseurs are against it and generally believe in the authenticity of the tradition of the monastery which assigns this to Chi-shô.

黃金四第年高對聯本香齋
耕賢靈人蘭筆

卷之八

OWNED BY THE TEMPLE OF JOLI MILLER





聖德太子畫像(絹本着色) 傳巨勢金岡筆

(竪三尺七寸二分、横一尺四寸四分)

京都府下眞言宗大本山仁和寺藏

聖德太子は用明帝第一の皇子にして、敏達帝の二年(西暦五七三年)に生れ、推古帝の二十九年(西暦六二一年)に四十九歳を以て薨せり。天資聰明、英武、年尙少にして、強族物部の守屋を討ち大に功勳あり。後高麗の歸化僧慧慈を師として、佛典儒籍を學び、孰れも其美を極む。推古帝の元年(西暦五九三年)に太子となりて、國家の萬機を攝行し、同十一年には冠階の制を設け、十二年には十七條の憲法を作りて天下に頒行し給へり。是れ實に我國法令の雛範なり。太子の佛學に精通し給ひしことは、其著維摩經、法華經、勝鬘經の諸疏に徴して明なり。又其建立せられたる四天王寺、蘇達法隆寺、天和橘寺、天和廣隆寺、山邊は、孰れも佛教興隆の機關となり、爾來民庶をして亟に歸向の念を發せしめしのみならず、工藝美術も之に由りて未曾有の進歩を來し、以て天下隆盛の基となれり。太子亦三韓の文物に満足し給はす。直に支那と交通し、以て大化(西暦第七世紀)の改新の始めをなし、又蘇我馬子等と共に先代舊事本紀(十卷)を撰び給ひしが如き、偉大の勲業赫々として我史を照せり。太子の薨じ給ふや、庶民悲哀號泣して、恰も其父母を喪へるが如くなりしと云ふ。利世安民の聖德人に感ずるの深きを知る可し。太子に數多の名あり、厩の前に於て降誕し給ひしに由り、厩戸皇子と稱し、用明帝宮の南殿に於て長育し給ひしに由り、上宮太子といひ、八人の面を並び聽かせ給ひしに由り、八耳、豐瓊耳聰の皇子とも名づけ、敏明仁慈なりしに由り、聖德太子とも稱せられ給へり。而して其行業の由來を討ぬるに、一々皆大乘佛教の玄旨に原づかざるなし。佛徒が太子を贊して、心出家の居士といふは當然の次第と云ふ可し。巨勢金岡は、紀野足の孫にして有行の子なり。清和天皇以下五朝(西暦第九世紀の央より第十世紀の央に至る)に歷事し、官は大納言に至る。其丹青の技は、日本の天平支那の隋唐(西暦第六世紀以下第九世紀)を綜合融會したるものにして、我美術史に一新時期を造り出したり。眞に、曠世の達人と云ふ可し。其朝廷に重せられたる趣致の私淑せる唐の畫聖吳道玄(西暦第八世紀)に似たるも一奇なり。金岡の畫には豪壯精緻の二様あれど、筆跡自から畫一なる所あり。一見其同手に出るを知る可く、疎漫不定の病あることなし。紫宸殿の賢聖障子は最も著名なるものなれども、數百年の昔に燒失し、現時其遺作として存するものは、其末流の手に成りたるもの多きを占め、一點疑惑なきものに至りては殆ど見るを得ず。獨り此聖德太子の像は、古今の鑑識家が金岡の眞作として異議なきものににして、而も古來日本畫中の最も雄健溫雅なるものと稱する所なり。其線條の強健なる、其着色の精緻なる、渾然として些許の缺點を見出すこと能はず。世界に稀有の寶物と稱すべし。

PORTRAIT OF SHÔ-TOKU TAISHI.

SAID TO BE BY KOSE KANA-OKA.

(Coloured; 3 feet 7 inches by 1 foot 4 inches.)

OWNED BY THE TEMPLE NIN-WA-JI, KYÔTO.

(COLLOTYPE.)

Shô-toku Taishi,* the eldest son of the Emperor Yô-meï, was born in the second year of the reign of the Emperor Bi-datsu (573 A.D.) and died in the twenty-ninth year of the Empress Sui-ko (621 A.D.) in the forty-ninth year of his age.

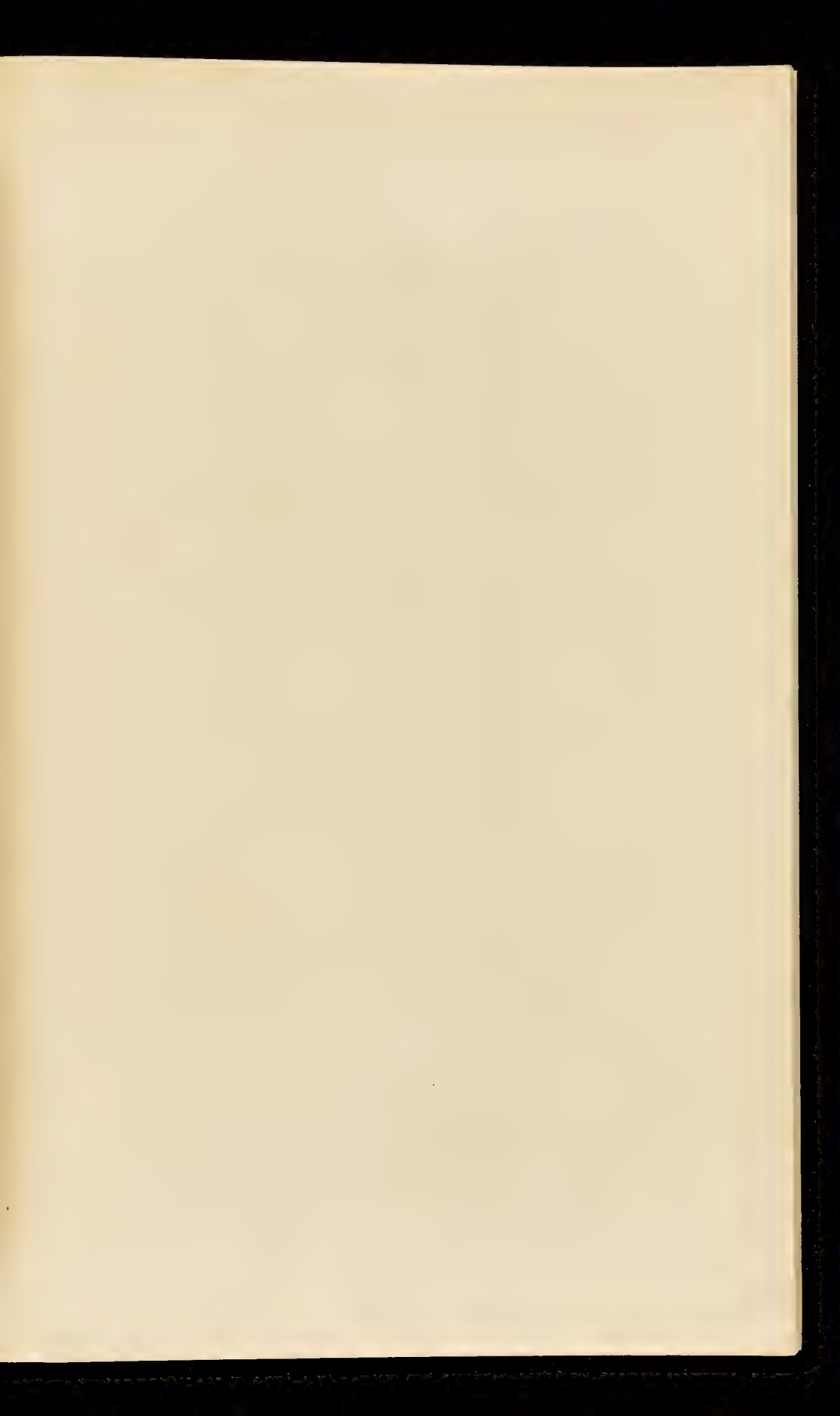
The prince was intelligent and brave by nature, and in his younger days showed great military valour in punishing and exterminating a powerful family called Mono-no-be, the head of which was the famous Mori-ya. He learned the sacred texts of Buddhism and Confucianism from Ye-ji, a Korean priest. From 593 A.D. onward he, as the heir-apparent, administered all affairs in place of the Empress. In the eleventh year he instituted the regulations of rank indicated by official caps, and in the next year he laid down the constitutional law consisting of seventeen articles, and proclaimed it throughout the Empire. This was in fact the first national code of our country. He was deeply versed in the Buddhist literature and wrote several commentaries on the sacred books e.g. Vinâla-kirti Sûtra (Yuinâ-kiô), Sad-dharma-puṇḍarîka (Hokke-kiô), Śrî-mâlâ Sûtra (Shô-man-kiô). He built four great temples, Shi-ten-ô-ji (in Set-tsu), Hô-rû-ji (in Yamato), Tachibana-dera (in Yamato), and Kô-rû-ji (in Yama-shiro). These buildings furnished to the people for the first time places of worship and, as a consequence, the Buddhist religion began to flourish more than ever. But this was not all. They prepared the way for greater advancement in architecture and sculpture, and in industrial and pictorial arts, and were in fact a turning-point in the history of Japanese art. This was really the foundation of that great period of Tem-pyô, the climax of artistic development. The prince was not content with Korean literature and arts but he himself opened communication with China, and began the reformation of Tai-kwa (middle of the 7th century). He, together with Soga Uma-ko, composed a book 'Kuji-honki' (10 vols.) which is the oldest chronicle of our country. When, it is said, the people heard of the death of the prince, they grieved as if they had lost their parents. This alone tells us of his great success as a ruler of the state and a promoter of religion. Japanese civilization indeed owes much to him.

As he was born beside a stable, he was called 'Umayado-no-wôji (Prince of the Stable door), and as he was brought up in the southern palace of the Emperor Yô-meï, he was named 'Jôgû-wôji (Prince of the upper palace). He had another epithet, Prince of the 'Eight Ears' or of 'Sharp-hearing,' because he used to listen at the same time to the litigation of eight persons. 'Shô-toku Tai-shi' is the posthumous title given him for he was intelligent, benevolent, and merciful. All that he did agrees with the profound doctrine of the Mahâyâna. It is not therefore without reason that the Buddhists praised him and said: 'He entered the Buddhist Order in his mind but not in his body.'

Kose Kana-oka was a son of Ki-no Ari-yuki, and a grandson of Ki-no No-tari. He served five Emperors in succession, beginning with the Emperor Sei-wa (from the middle of the 9th century to the middle of the 10th), and he was promoted to the high office of Dai-nagon (great court adviser). He was an eminent painter, and his style was most interesting, being the combination of the old art of the Tem-pyô period with the taste of the times of Sui and Thang (6th to 9th centuries), and he obtained a position in our country such as Wu Tao-yuen occupied at the time of the Emperor Huen-tsong of Thang. It was Wu's pictures which he took as models of his own paintings. As he grew old, he entered the Buddhist order and retired near the Buddhist temple Nin-wa-ji. He studied carefully the famous pictures from China and Korea which were then kept in the Imperial palace, and was able to gain free access to them. His paintings are of two sorts; some being strong and vigorous, while others are noted for fine and minute finish. Yet even these latter possess a certain unity of form and exhibit no sign of carelessness. They thus show all the characteristics of the highest Japanese art. The pictures of the Chinese sages of Confucius and his disciples (Ken-shô no Shôji) kept in the Emperor's palace (Shi-shin-den) were the most famous of his productions, but they were lost forever by fire. Those we now possess, are, in fact, painted in imitation of his style by some later artists. The portrait here reproduced, however, is one which the connoisseurs admit as being a genuine work. A close examination of the portrait shows no defect; the design is refined, the lines are strong and firm, and the colouring is harmonious.

* Taishi = the heir-apparent.





釋迦牟尼佛再生說法圖(絹本着色)

筆者不詳

(竪五尺二寸六分、横七尺五寸五分)

京都府下天台宗長法寺藏

釋迦牟尼佛中印度吠舍離國拘尸那揭羅城外之娑羅樹林に入滅するや都史陀天に住せる母后摩訶摩耶夫人は訃を聞きて悲嘆慟哭し遂に多數の侍女を随へて降下し佛の金棺を見るに追ひ更に聲をあげて哀惜涕泣せり其時棺蓋自然に開けて佛の身相露はれ其螺髮より一千の光明を放ち一々の光明中に一々の化佛を現じ微妙なる梵音を以て母后を慰藉して曰く一切法は其性常住なり悲嘆し給ふこと勿れわれ涅槃那に入るも法僧の二寶は之を後見に遺せりと説ける經文あり此に出せる圖はこの典故に依りて描けるものにして、來會せる有情の悲哀の中にも奇端に驚ける姿態は佛の起勝柔軟なる顔貌と相對し覽者をして轉崇敬の念に堪えざらしむ鑑識家は之を弘仁延喜の間西暦八一〇年—九二二年に成れるものならんといへり眞に稀世の名畫にして天平時代の嚴麗と藤原時代の優美とを結合せる平安時代の筆致墨風は此一幅に集まれりと評すべし因に云ふ來會者の容貌は天平の古假面に則れるの痕あり注目す可き所なり

THE RESURRECTION OF ŚĀKŪMUNI.

ARTIST UNKNOWN.

(Coloured; 7 feet 5 1/2 inches by 5 feet 2 3/4 inches.)

OWNED BY THE TEMPLE CHÔ-RÔ-JI, KYÔTO.

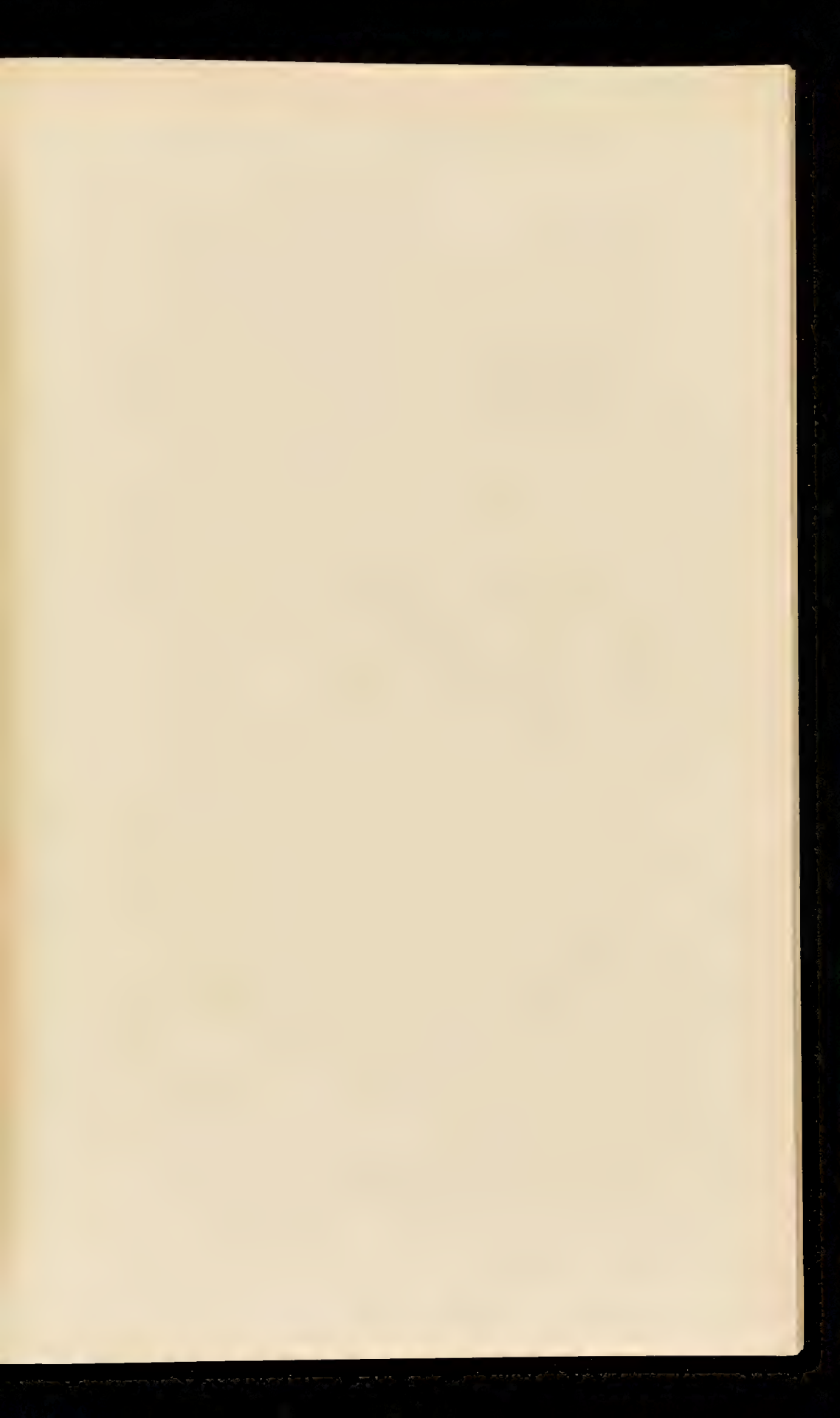
(COLLOTYPE.)

According to a certain Sûtra,—“ Buddha Śākyamuni entered into Nirvāṇa by way of an avenue of Śāla trees in the suburbs of Kuśinagara, near Vaiśālī, in Central India. Mahā Māyā, the Mother of Buddha, then in the Trayastriṃśat heaven, becoming cognizant of the death of her son began to sigh and mourn. At length she descended with her retinue to the Śāla grove, and when she saw his coffin lying there wept all the more piteously. Then Buddha raised the lid of his coffin and showed himself within, his hands folded together in the attitude of prayer. A thousand rays of light issued from the waves of his hair, and in each ray stood the image of a transformed Buddha. He then comforted his mother, in the sweet voice of Brahma, saying;—Even that which is transient holds in itself the nature of permanence. O, Mother, mourn no more! Though I now enter into Nirvāṇa, I leave behind for posterity the two treasure of the Law and the Order.”

The picture here given represents this beautiful tradition. The tender countenance of Buddha contrasts well with the wonder and grief visible in the faces around him. In design and execution this painting shows the power of a master hand, and cannot be attributed to amateur skill. Connoisseurs agree in assigning the work to a date somewhere within the years 810 and 922 A.D. (Kô-nin and Yen-gi). With regard to the History of Japanese Art, it is an unparalleled example of the style and taste of the Heian era, which era is itself a combination of the sublimity of the Ten-pyô and the beauty of the Fuji-wara periods.

In the faces of the deities that surround the coffin we trace most strongly the influence of the sculpture of Ten-pyô.





山水圖雙幅絹本着色

傳支那宋徽宗帝筆

第一秋景圖 第二冬景圖

(各幅原長一丈八分、横一尺八寸)

京都市臨濟宗金地院藏

支那史上唐朝に次で文學工藝の盛なりしは宋朝西曆九六三年——二七八年に於て許多の人物を出せる中に身皇帝の位を譲みし人にて繪畫に名あるものを仁宗西曆一〇二三年——一〇六三年在位(徽宗一〇一年——一二五年在位(高宗一一二七年——一六二年在位)とす就中尤も能手なりしは徽宗帝にして人物花鳥山水として妙を極めざるなし帝幼より文墨の事を好み朝野の雅客を延いて日夕之と交遊し頗る聊浪放蕩の誹ありし程にて遂位の後國帑を發して内苑を築き奇花異木を植ゑ珍禽奇獸を集めて之を萬歲山(入造)に放ち其間に從容遊樂せしといふ其丹青に長ずるは蓋天禀ならん我國に於て帝の筆に成れりと稱する繪畫を藏する寺院少かなす此に出せる雙幅は元足利將軍義滿の所藏なりしを後大内義興に與へ義興より天龍寺の策彦禪師に贈り明より歸朝せし時(後更に本光國師の有に歸し)爾來金地院に數藏せらるゝものにて能阿彌探幽等の諸名家皆之を鑒して帝の眞筆と爲せり今熟らこれを觀るに筆致悠揚として追らず自から君主の氣風ありて存す假に之を帝の筆ならずとすも宋畫の上乗たるや蓋より論なし明の文徵明が泰山何似秋山好紅葉青山鎖白雲と詠せしは正に是れ此第一圖の趣にして唐の韋應物が怪來詩思清人骨門對寒流雪滿山と作りしは即ち第二圖の趣にも眞に稀世の名畫といふ可し

LANDSCAPES (TWO KAKEMONO),

BY THE EMPEROR HUI-TSUNG (OF SUNG, CHINA).

(Coloured; 4 feet 1½ inch by 1 foot 9½ inches.)

OWNED BY THE TEMPLE KON-CHI-IN, KYŌTO.

(COLLOTYPE.)

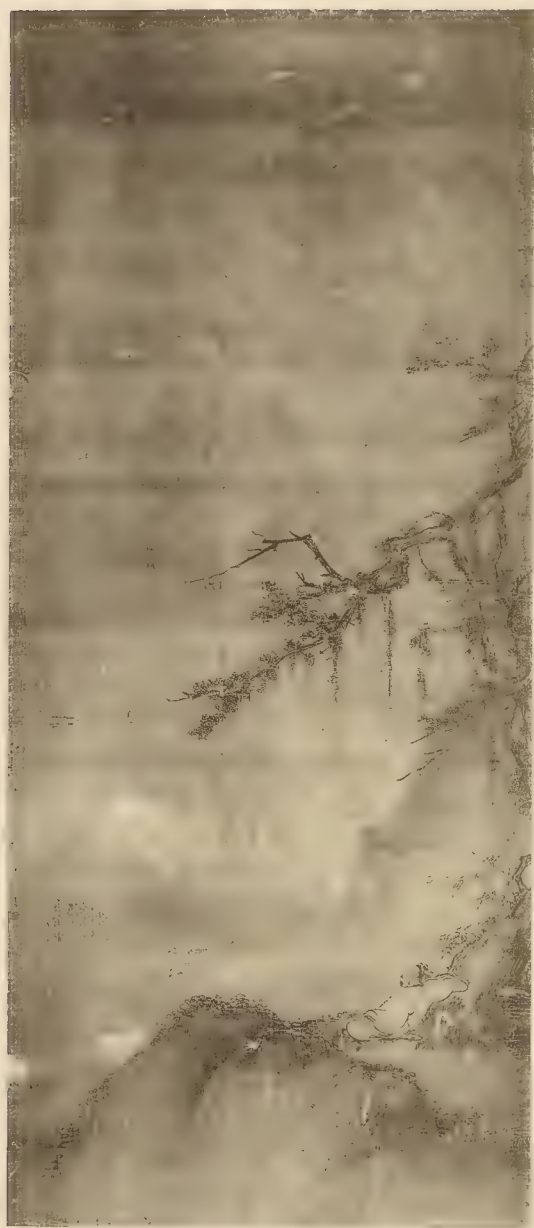
I. Autumn Scenery.

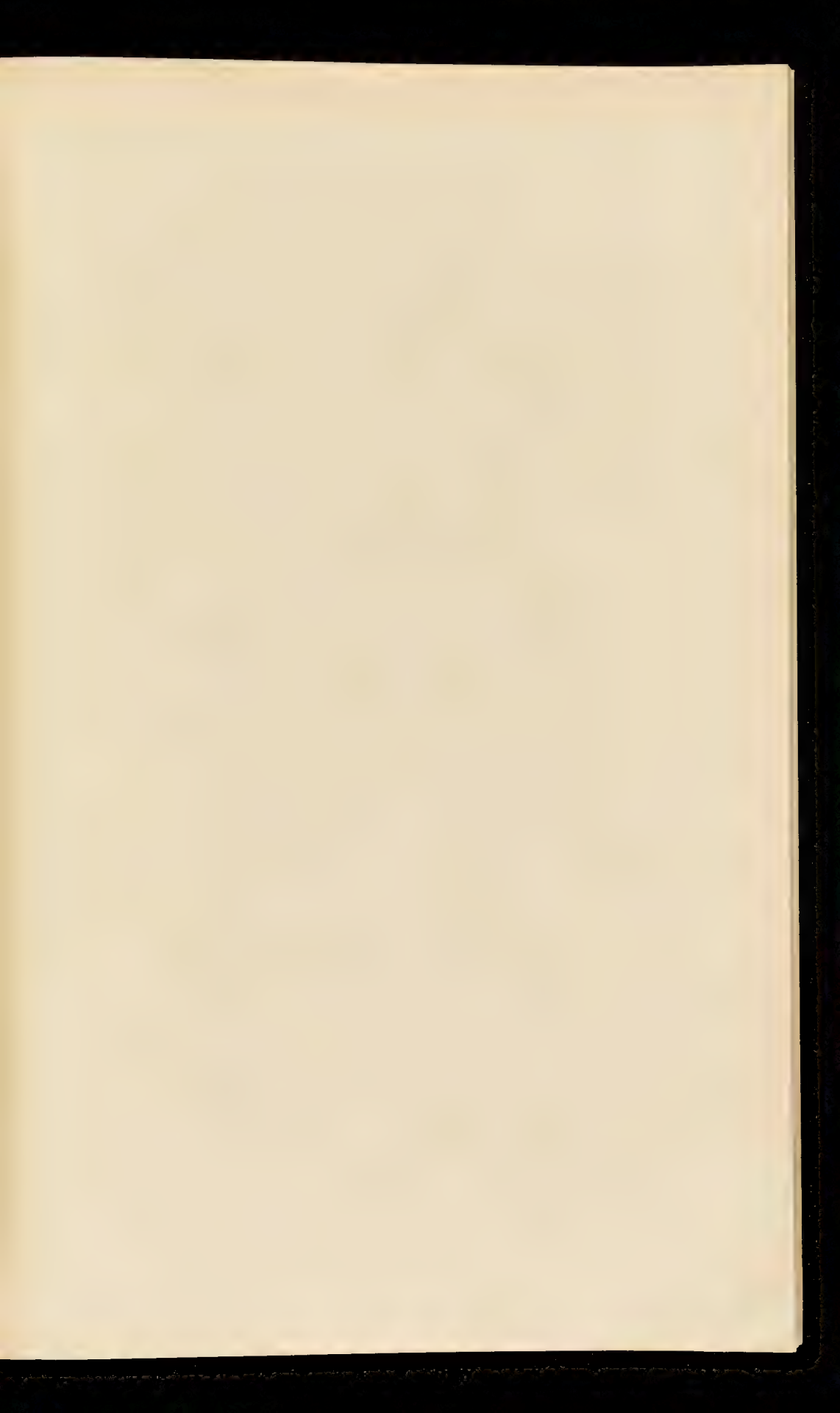
II. Winter Scenery.

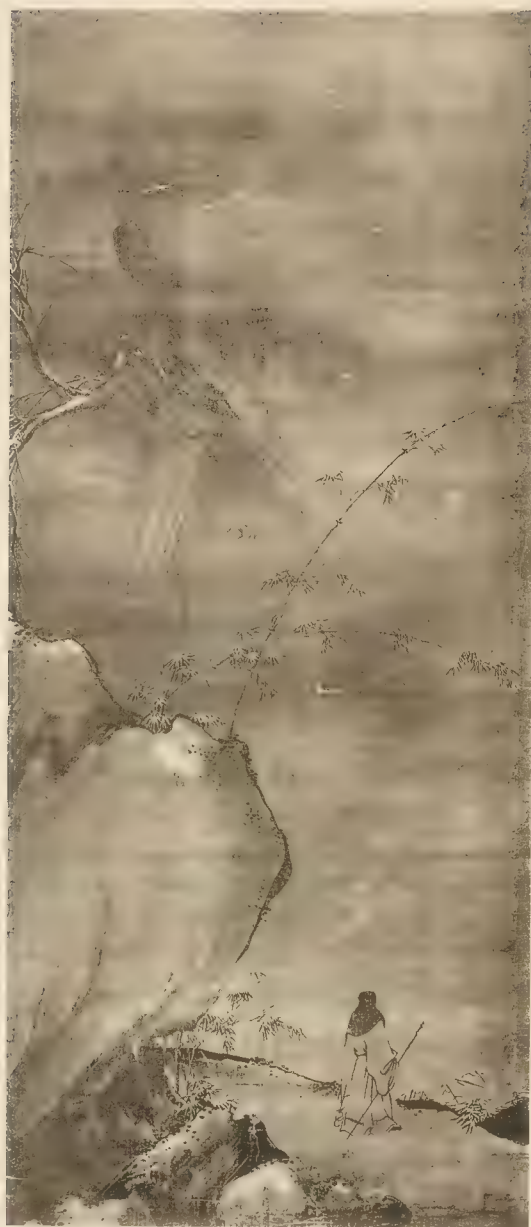
In the history of China, next to the Thang dynasty, the most flourishing period of literature and art was the dynasty of Sung (963-1278 A.D.). At this time, many distinguished artists appeared, and the Emperors Jin-tsung (reigned 1023-1063 A.D.), Hui-tsung (reigned 1101-1125 A.D.), and Kau-tsung (reigned 1127-1162 A.D.), were all celebrated artists, especially the Emperor **Hui-tsung** who became noted as a delineator of human figures, birds and landscapes. From his boyhood he was fond of the polite arts, and afterward often invited men of letters to his residence as associates, thereby being accused by some of getting into extravagant habits. After he ascended the throne, he spent great sums of money building the pleasure-gardens named Wen-tsai-shan (Everlasting Mountain) to which he brought rare plants, and trees, remarkable stones, curious birds and beasts, in order to please those literati who were his most cherished guests. These circumstances no doubt aided him in getting familiar with art. There are several Buddhist monasteries in which genuine productions of this Emperor are preserved. His paintings here appear somewhat weak in the use of the brush, yet do not fail to show great artistic ability. Looking upon these we feel as if we are facing a boundless landscape, which may well inspire us with fine poetical ideas. It is not without reason that our experts, during the past three hundred years, have regarded these two as genuine productions of the famous Emperor just named.

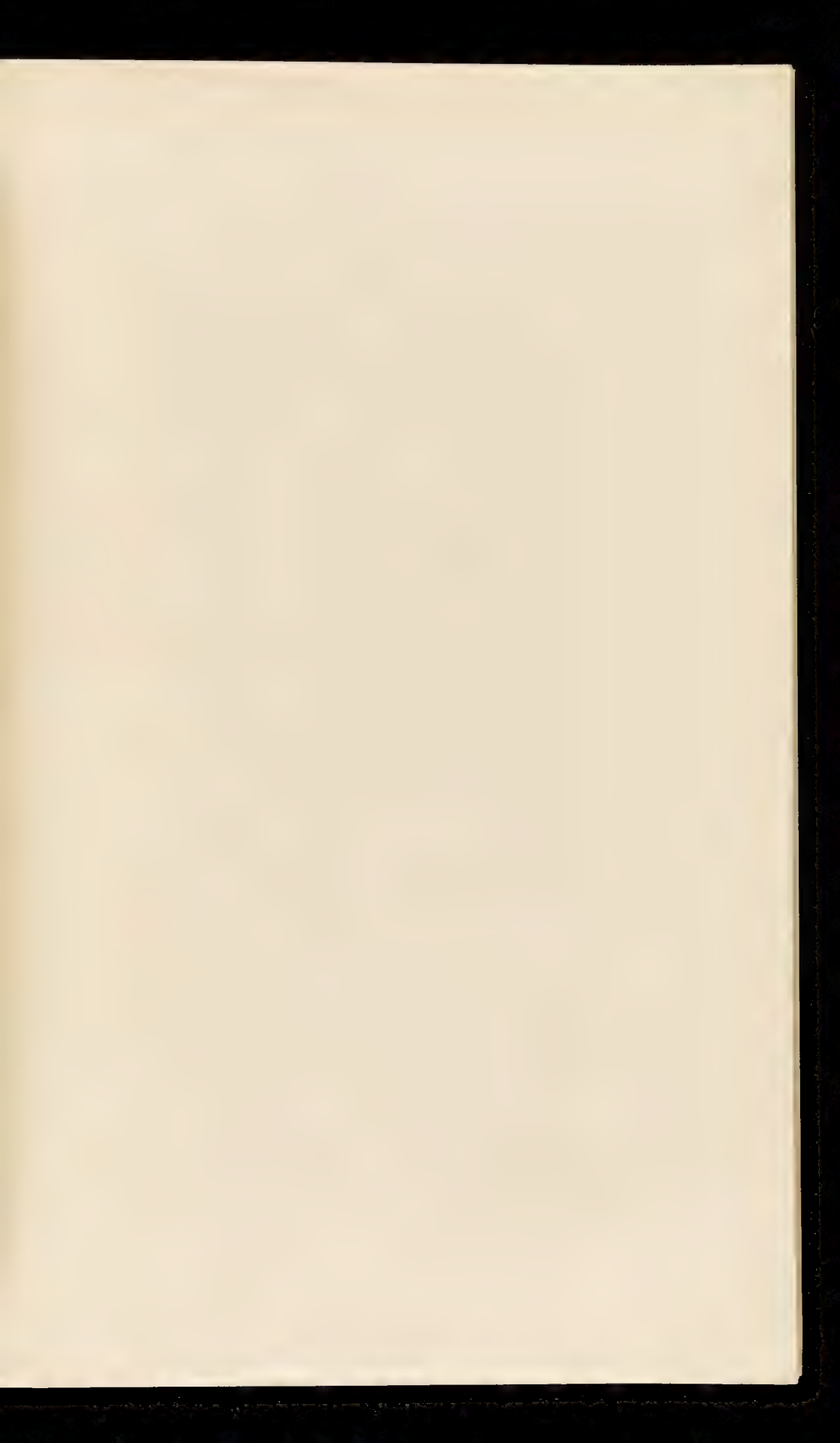
高平、龍山を滑り、刻咀を築、國の難を其の龍舟の各書する

山木同叟 麟麟本善 詩 粉支那末臨 瑞來帝道









龍虎圖雙幅(絹本墨畫) 支那蜀僧牧溪筆

(各幅縦六尺五寸、横二尺一寸)

京都府下臨濟宗大本山大徳寺蔵

支那宋朝(西暦九六三年—一二七八年)の蜀僧法常牧溪と號す雄偉磊落なる畫を作りしことは既に觀音猿鶴の二幅對に就きて述べるが如し其畫の精緻なるもの世に存せざるが故に評論の譽を保し難きも筆力の雄健氣韻の高尙共に絶倫と稱す可きが如し我が足利時代(西暦一三三六年—一五七三年)以降の大畫家に於て彼の筆意を慕ひ多少これに倣はざるもの殆んど一人もなし而して其斯くの如く諸家に推重せられたるは主として麁に出せし三幅對と此龍虎の二幅あるに因れり即ち此畫の如きは日本繪畫史上の寶として永く愛藏せらる可きものなり

龍は昆虫の王にして靈怪なるものと稱せらる恐く假想の物ならんも一度び畫者の靈筆に入れば生氣發動恰も實有に異ならず所謂氣を馳きて雲となし之に乗じて日月に薄り其光明を伏し天地を震動するの狀當に斯くあらんと想はるなり猛虎の丘に踞りて一噴風を起し之を凝視するの狀亦真に迫り觀者をして覺えず悚然たらしむ和漢古今墨畫中の最も上乘なるものといふも溢美にはあらざるなり

DRAGON AND TIGER.

BY MU-CHI (CHINESE).

(Ink sketch; 6 feet 5 inches by 3 feet 1 inch.)

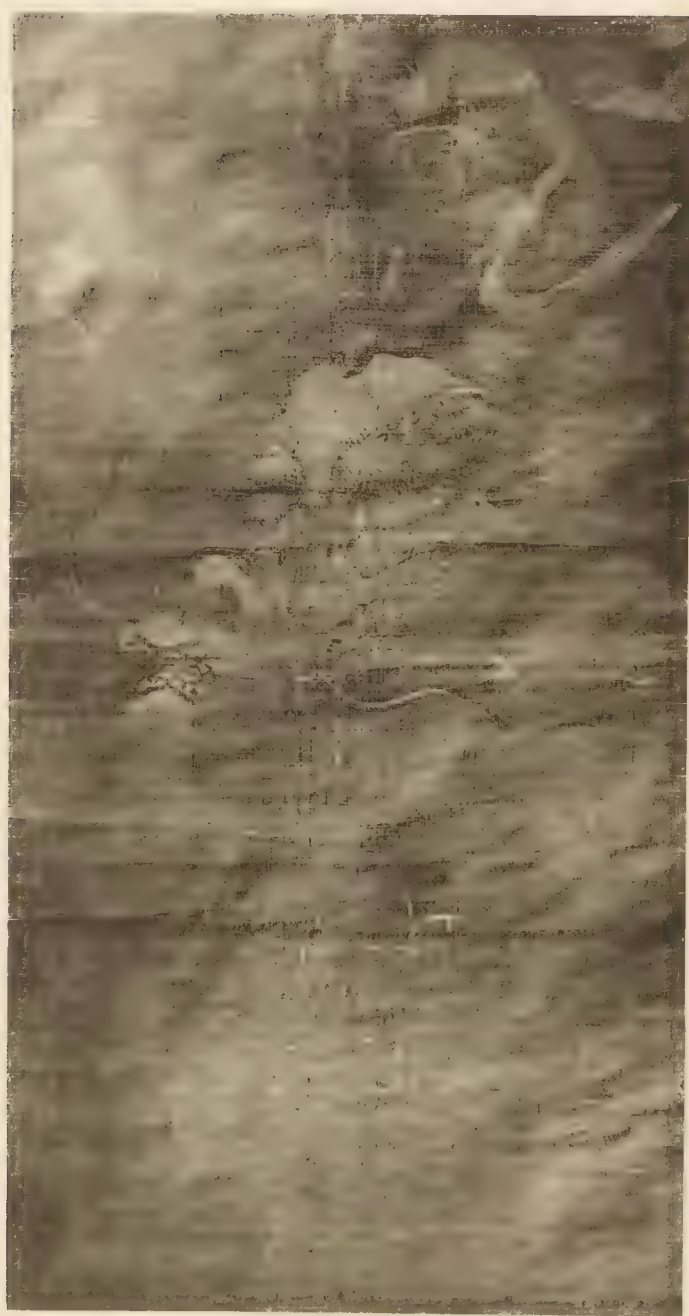
OWNED BY THE TEMPLE DAI-TOKU-JI, KYÔTO.

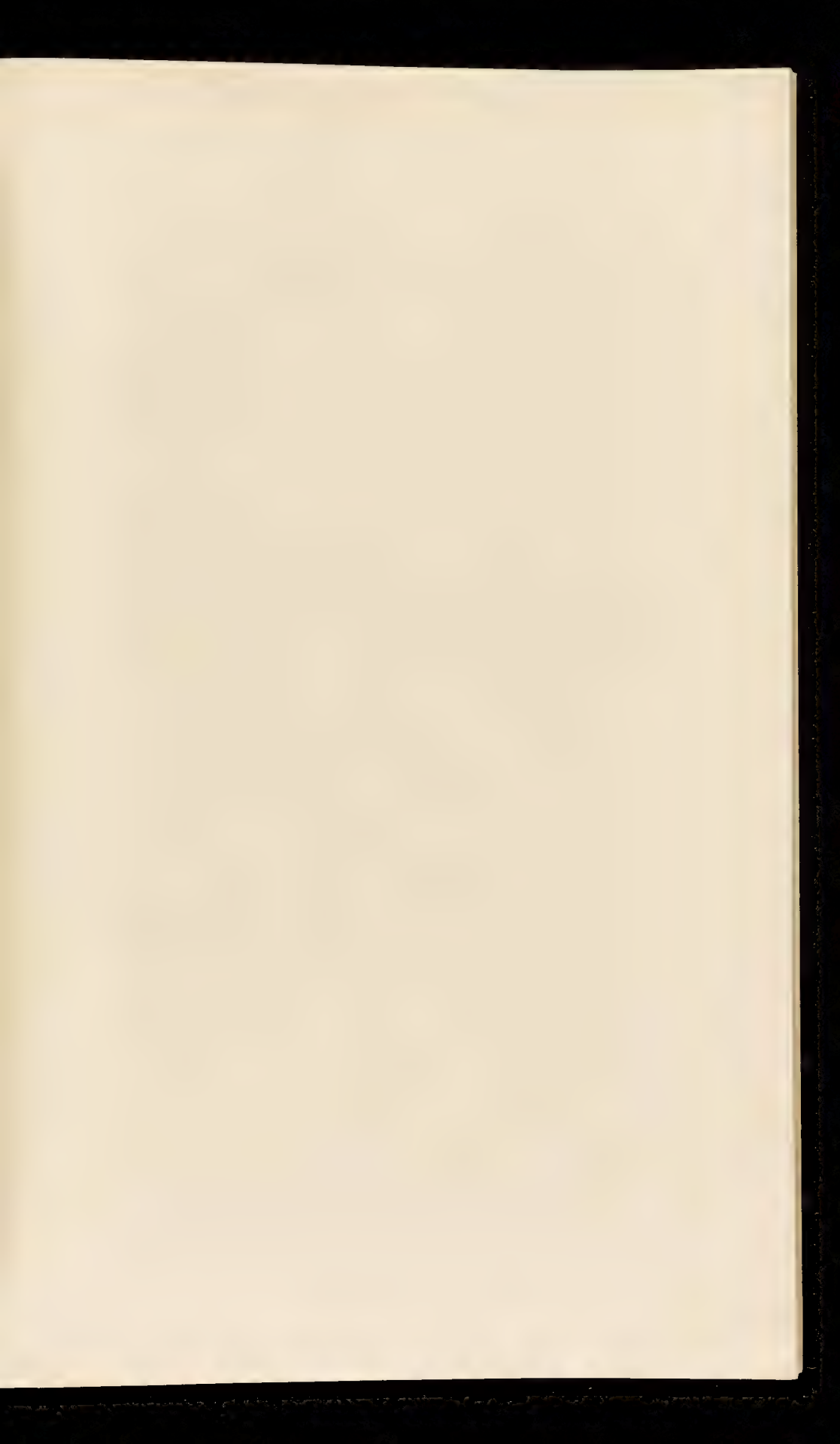
(COLLOTYPE.)

Of **Mu-chi**, a priest of Sau-chwan, China, in the Sung dynasty (963-1278 A.D.) a note will be found with the pictures of Avalokitesvara, monkey and crane (Vol. I.). His paintings though wanting in minuteness and fineness is bold and strong in the use of brush, and high and noble in tone. It was these qualities which attracted the attention of all the great artists of the Ashi-kaga era (1336-1573 A.D.), and later periods. Almost every one of them took as model the works of Mu-chi. The most famous ones are those given in Vol. I, and the *Kakemono* here reproduced. They belong by right to a place in the history of Japanese pictorial art.

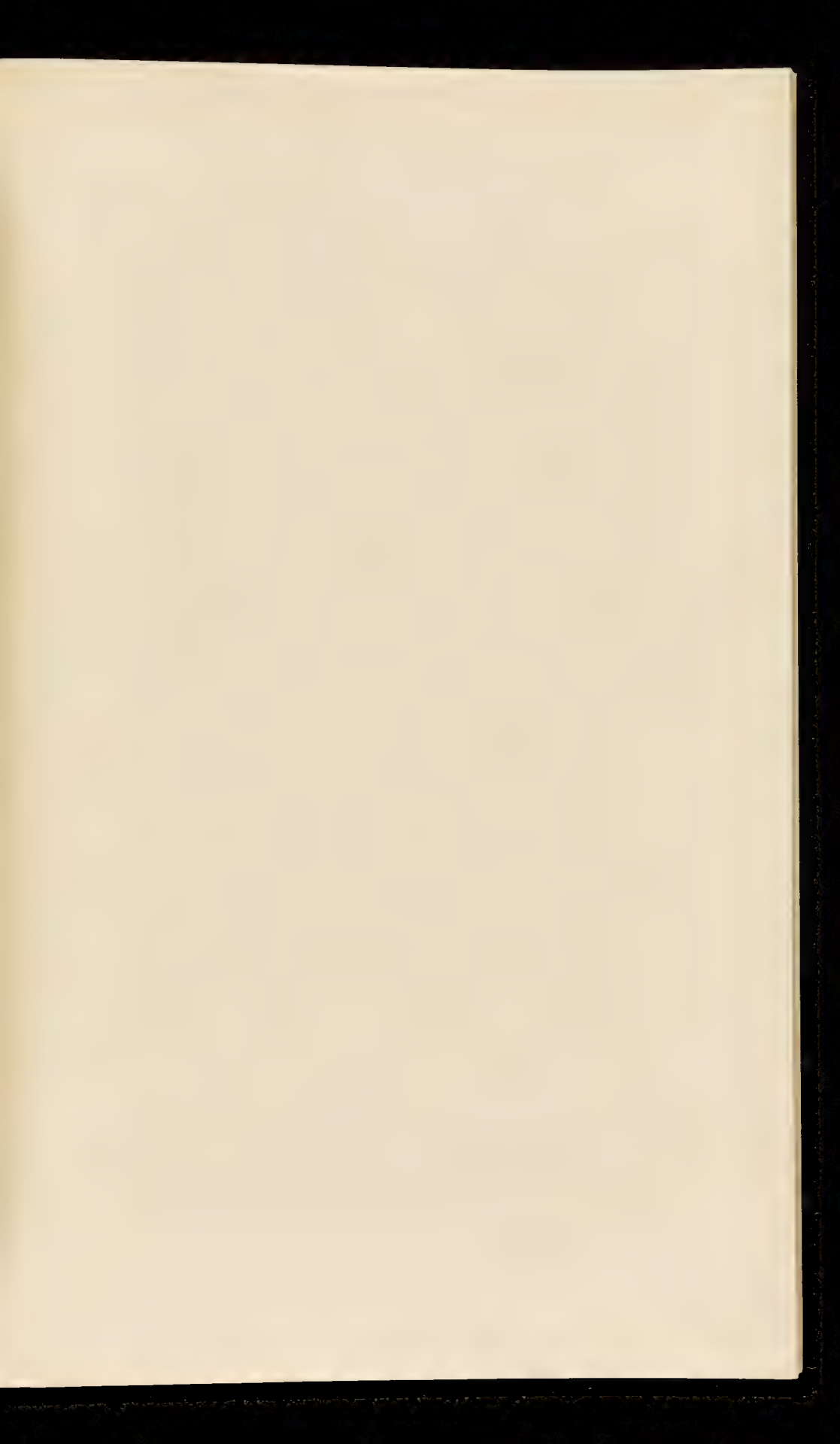
The dragon is said to ascend to heaven vomiting clouds and smoke, and obscuring the light of sun and moon, while its motion causes earth and air to tremble. The first picture represents this terrific animal, while the second depicts a tiger, the enemy and rival of the dragon. He is half crouched as if ready to spring, and his eyes are rolled angrily in the direction of his foe.

These are considered to be the best sketches of Mok-kei ever produced.









瀑布圖(絹本墨畫) 傳支那唐朝王維筆

(竪二尺一寸二分 横三尺四寸)

京都市真言宗大本山智願院藏

王維字は摩詰支那太原府祁山(山西省)の人唐の玄宗帝西暦七一三年一七五五年在位の時尙書右丞となりしが安祿山反するに追ひ執へられて給事に充てられしかば反平ぎて後一旦獄に下されしを弟王縉爲めにこれを願へり爾後太原の輓川に退隱して閑を樂み乾元二年西暦七五九年六十一歳を以て歿すと云ふ支那に於て文藝の最盛なりしは唐三百年の間に於て其中にも玄宗皇帝治世には幾多の名人輩出せり王維其時に生れ多能を以て名あり書は草隸の二體を善くして當世に傑出し詩は律を巧にして李白杜甫と並び稱せらる就中畫に至つては所謂入神の妙手にして實に南宗派の祖たり同時の畫家吳道玄は専ら寫生を貴びしも王維はこれに反して寫意を主とし山水竹石必しも實際に吻合するを求めず然も其趣言ふ可からざるものあり宋元以來の名匠遂に其機軸の外に出ること能はずといふ宋の蘇東坡西暦第十一世紀の人評して曰く摩詰の詩を吟ふに詩中に畫あり摩詰の畫を観るに畫中に詩ありと以て其思想の高うして手腕の靈なるを知る可し

智願院所藏瀑布の圖は古來王維の作と稱せらるものなれども孰ら其畫を視るに宛然宋元人の筆にして李唐優美の筆致をみる能はず傳者恐らくは非ならん但其運筆勁健にして氣韻飄渺作者の誰たるを問はず天下の逸品と稱するを憚らざるなり

WATERFALL.

SAID TO BE BY WAN-WEI (CHINESE).

(Ink-sketch, 3 feet 4½ inches by 2 feet 1 inch.)

OWNED BY THE TEMPLE CHISHAKU-IN, KYŌTO.

(COLLOTYPE.)

Wan-wei, also called Ma-kieh, was a native of Tai-yuen-fu (Shansi), China. In the reign of the emperor Hsien-tsung (713-755 A.D.), he entered the service of the court as a secretary, but at the time of the rebellion he was arrested by the hostile leader An-lu-shan, and forced to serve his captor as attendant. When the rebellion was at an end he was put into prison, but redeemed by his younger brother, Wan-tsin. After this he retired to Wan-sien, in Tai-yuen, where he spent a quiet life. He died in 759 A.D., at the age of sixty one.

In the history of China, the Thang dynasty stands forth as an age of great culture. Art, literature, and handwriting were studied and practised throughout the empire, and, during the peaceful reign of the emperor Hsien-tsung, reached their highest point. Wan-wei was a leading scholar, distinguished not only in the styles of handwriting called "Tsau" (running), and "Li" (square writing), but also in poetry, in which art he was considered the rival of the famous Li-po and Tu-po. Also he was an artist, and in painting his method was to depict rather the spirit of a scene or subject than the external form. In this he was the antithesis of the painter Wu-tao-yuen (see Vol. I.), his contemporary and a famous realist.

Wan-wei delighted in drawing water, rocks, bamboo, and clouds, and became founder of the Nan-tsung School, his influence being paramount among the artists of the Sung and Yuen dynasties. Su-tung-po, writing in the Sung dynasty, said:—"In reading a poem of Wan-wei one sees a picture; in gazing on his pictures, one feels a poem."

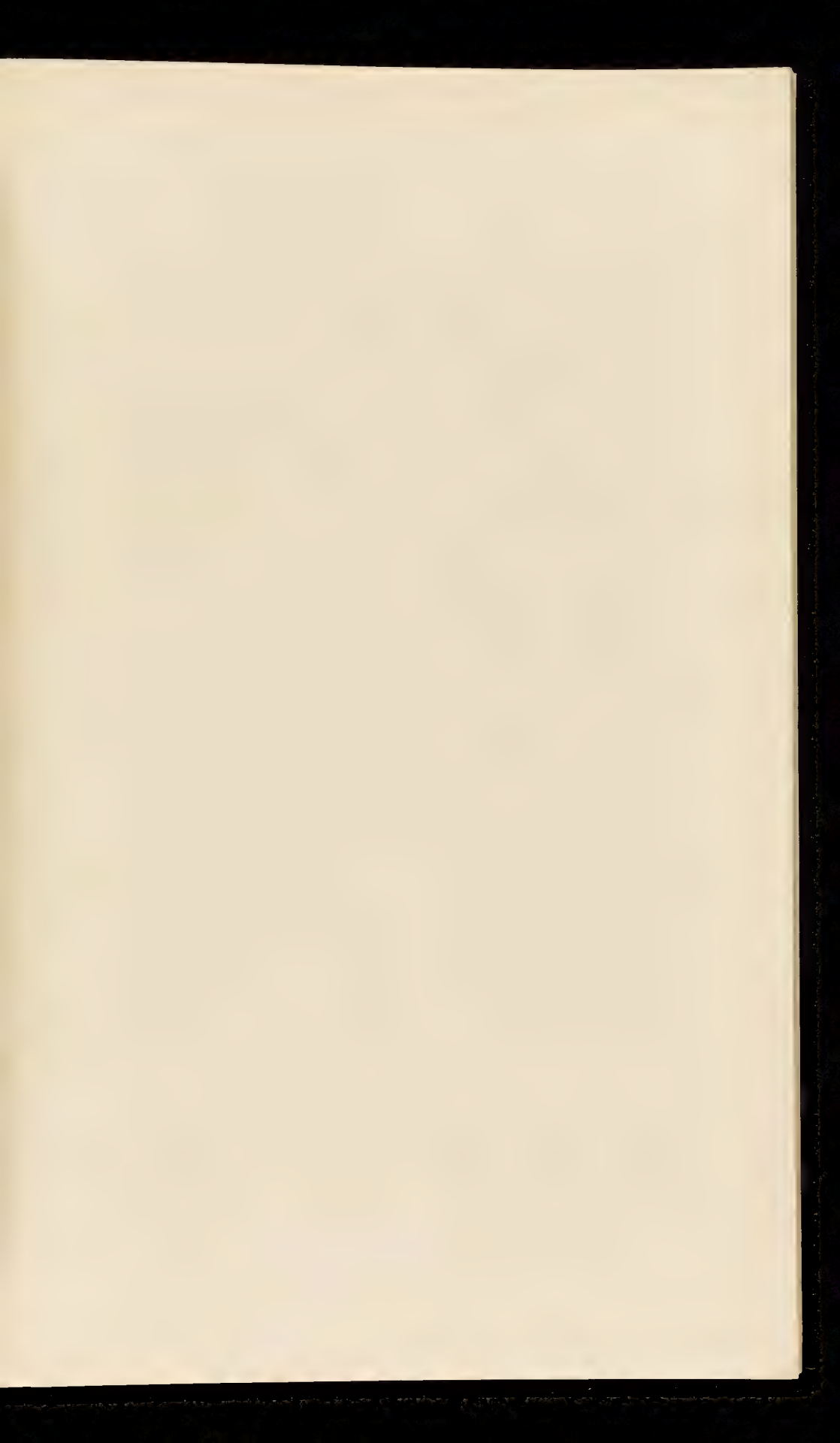
The painting here reproduced has long been famous in Japan as a genuine Wan-wei. Yet the careful student will perhaps see in it a closer resemblance to the styles of the Sung and Yuen periods than to that of Thang. But whether by Wan-wei or not, it is a work of great importance and value, the brush-work alone raising it to a high level of artistic excellence.

新刊圖書本墨迹
新支派書王燕奎

The painting here reproduced has long been famous in Japan as a genuine *Wan-wai*. Yet the artist's element *will* perhaps see in it a closer resemblance to the style of the *shōbu* and *kyōka* pictures than to that of *tsūnami*. *Wan-wai* is a word which *will* be found in a work of great importance and which the brush-work alone is of a level to that of the *shōbu* and *kyōka*.

The painting here reproduced has long been famous in Japan as a genuine *Wan-wai*. Yet the artist's element *will* perhaps see in it a closer resemblance to the style of the *shōbu* and *kyōka* pictures than to that of *tsūnami*. *Wan-wai* is a word which *will* be found in a work of great importance and which the brush-work alone is of a level to that of the *shōbu* and *kyōka*.





五髻文殊大士渡海圖絹本着色 傳僧珍海筆

(原四尺五寸、横二尺五寸)

京都府下眞言宗大本山醍醐寺藏

文殊師利菩薩のことは大徳寺藏幅羅迦三尊の處に於て略述する所ありたればこゝには唯菩薩が五髻の童子と現せし理由及び其相好の説明のみを爲す可し、文殊大士は十種の甚深なる大願を發し其願の成就せる結果を阿彌羅淨土に左可獲すといへる五個の祕字中に攝して一切の天人等に廻施せり此五字中阿は本寂無生の義にして大日如來の説囉は本空離塵の義にして阿闍如來の説跋は無染離垢の義にして寶生如來の説左は本淨妙行の義にして無量壽如來の説義は本空無自性の義にして不空成就如來の説なれば此五字の密呪を誦するは五法身佛を觀念するに同じく遂に摩訶般若波羅密智慧を成就することを得と云へり文殊の五髻はこの五字即ち五智佛を標するものにして此に出せる圖には各髻一佛體を描けり其身の真金色にして右手に金剛寶劍を執るは以て魔障を斷つことを示し左手に握れる蓮花上の經卷は摩訶般若の梵夾とす無畏獨歩の獅子は多聞天其牽綱を取り善財童子は前に當りて道を聞き梵天帝釋明して左右に隨ひ其影向や尊嚴なりといふ可し

珍海僧都は山科醍醐寺の禪那院に住し三寶院醍醐寺の塔頭の定海に密教を學び奈良東大寺の已講となれり故に人之を珍海已講といふ其佛畫に堪能なりしことは人の能く知る所なれども其師傳詳ならず或書には土佐基光を師として丹青の技を修めたりとあり又或は其男なりともいひ一説に醍醐寺に存する文殊圖の粉本に建仁二十年十月珍海筆の文字ありと稱すれども同寺に存する舊記に據れば珍海の入寂は近衛帝の仁平二年西暦一一五二年即ち基光より後なり、こと凡百四十五年建仁二年を距る殆んど五十年の前にあり前記の説孰も信するに足らざるなり但其筆蹟古土佐の神體に合へるは争ふ可らざる所に於てこれが爲り或は基光と子弟の關係あるが如く傳へられしものならん本書第一卷に掲げたる五髻密圖は鑑藏家の以て珍海の筆とする所に於て此文殊の像は又寺傳に彼の作と稱するものなり今彼此を對觀するに着筆精巧傳彩穩雅にして圖様の優美なると共に兩者殆ど相同じく容易に甲乙を附する能はず源平時代の一名畫として讚稱の辭を各ひ能はざるものなり

THE FIVE-TUFTED MAÑJUŚRĪ BODHI-SATTVA.

SAID TO BE BY CHIN-KAI.

(Coloured; 4 feet 5 inches by 3 feet 5 inches.)

OWNED BY THE TEMPLE DAI-GO-JI, KYŌTO.

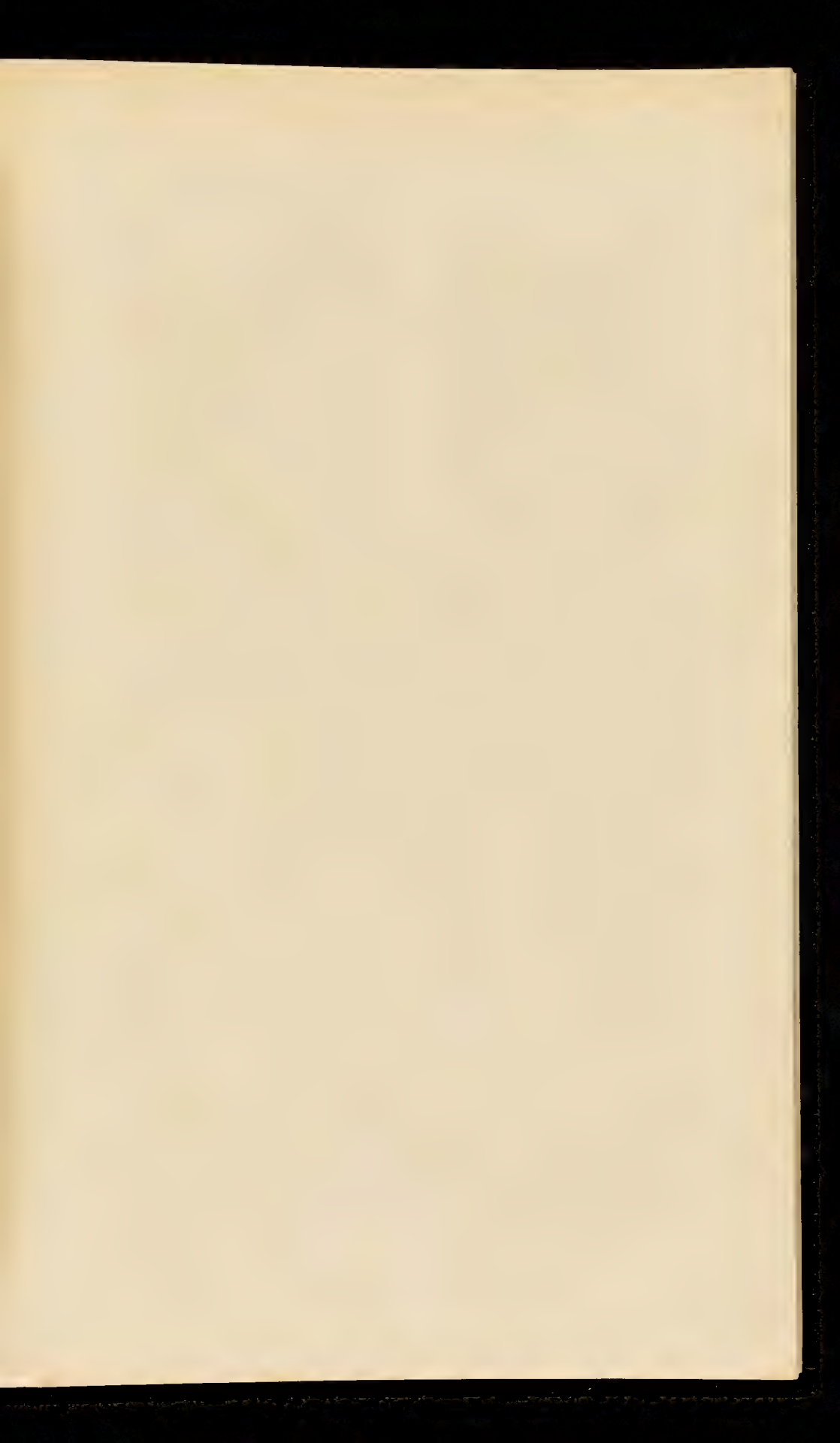
(COLLOTYPE.)

A note on Mañjuśrī will be found attached to the portraits of three saints in the possession of Dai-toku-ji (Vol. I.) and here we shall describe briefly how Mañjuśrī appeared as the five-tufted youth represented in the present picture. Mañjuśrī is said to have made ten vows in order to save all beings and, as his vows were fulfilled, he created five symbols for his vows to the great benefit of all beings in heaven and earth. The symbols are 𑖀 A, 𑖄 Ra, 𑖅 Pa, 𑖆 Sa, 𑖇 Na. "A" stands for 'self-existence without birth' and is the teaching of the Buddha Mahā-vaicollana. "Ra" is for 'non-existence without phenomena' and is assigned to the Buddha Akṣopya. "Pa," "Sa," "Na" stand for 'purity,' 'goodness' and 'void' respectively and are teachings of the Buddhas, Padma-sambhava, Amitābha and Amogha-siddhi. When one recites the five symbols, one's merit is exactly the same as that which accrues to one who meditates on the five Buddhas of the Dharma Kāya (spiritual bodies) and he obtains at once Mahā-prajñā-pāramitā (the perfection of the highest wisdom). The five-tufts which our Mañjuśrī possesses indicate these five symbols which, as said before, stand for the teachings of the five Buddhas. Thus on each tuft stands a Buddha, as we see in the picture. The golden colour of the body and the sword in the right hand is the sign of having overcome ignorance, and the sacred text in his left hand is the Prajñā-pāramitā Sūtra. The lion on which he rides is led by the god Vaiśravaṇa and the road through which he passes is opened by the youth Su-rekha. The gods Brahman and Śakra Indra accompanying him at the right and left. His march is thus well guarded by the heavenly gods.

Chin-kai (of the middle of the 12th century) lived in Jen-na-in of Dai-go-ji, at Yama-shina near Kyōto and learned the mystic doctrine of Buddhism from Jō-kai of the temple San-bō-in. He became afterwards the elder priest of Tō-dai-ji, Nara, hence the name Chin-kai I-kō (the Elder Lecturer). His skill in Buddhist paintings is well known but we are ignorant of the school in which he learned. One book states that he was a pupil of Tosa Moto-mitsu and it has been said that he was a son of the artist. A wide difference in dates assigned by some other authorities makes us think that Moto-mitsu and our painter lived in a quite different period and indeed about 150 years apart. But it is evident that his style of painting is in the same tenor as that of the Tosa school and that is why he is thus connected with the Tosa artist.

The picture here given is generally considered to be Chin-kai's work and the record of the temple Dai-go-ji too assigns it to him. The Mysterious Five, reproduced in Vol. I. is also assigned by some experts to our artist. In comparing the two we find some points of similarity in the use of the 'brush which is fine and dexterous,—in the colouring which is distinguished in its harmonious effect, and in the design which is beautiful and excellent; and it is difficult to say which is better in execution. These are, without doubt, the best works we possess of the Gen-pei era (12th century), and stand for a high state of development in Buddhist art.





無著世親二大士木像 作者不詳

(寫真 六尺二寸)

奈良市法相宗大本山興福寺藏

無著大士は北印度健陀羅國富婁沙富羅城の波羅門種なる憍尸迦の子にして、初め小乘佛教彌沙塞部に入りて僧となりしが後大乘佛教に歸入し中印度の阿輸陀城に住し瑜伽師地論白雲支那唐玄奘譯藏經來供大衆莊嚴經論十五卷支那後秦鳩摩羅什譯藏經普賢懺懺二卷支那陳隋譯經等三譯せし其に藏經異姓等を編出若くは撰述して大乘有教を宣揚せしなり其出世年代に就ては釋迦牟尼佛滅後第九百年又は一千年等の諸説あり釋迦佛の入滅年代には殆んど五十有餘の異説あれども我が第二世紀の終頃西曆紀元前四七九年頃なるといふもの多數學者の依用する所なれば之より推算し且大士の著書の我が繼續安閑の朝西曆第六世紀の迄に既に支那に於て譯傳せられたるより測定するときはこの大士は今より一千三四百年前の人なりしが如し

世親大士は無著の弟にして初め小乘佛教薩婆多部に入りて僧となり諸部の法義を研鑽して阿毘達磨俱舍論二十卷支那唐玄奘譯藏經收談等を著し當時の耆宿と論戰を試みたりしが後肉兄無著の教誨に由り大乘佛教に歸入し唯識論一卷支那唐玄奘譯藏經來供(顯生偈)一卷支那元魏菩提流支譯藏經曇鸞等許多の書を著して大に正法を傳播せしに由り法相念佛諸宗に於ては傳法の祖師としてこれを尊崇し又其述作の多きより千部の論主とも尊稱せり金七十論三卷支那陳真諦譯藏經疏談と名くる僧侶派哲學書の釋義もこの大士の作と稱せらる

こ、に出せる二大士の像は興福寺の金堂に安置せらるものにして天平時代(西曆第八世紀の央の遺物と説く者もあれど其體制様式等より推するときは平安遷都西曆七八四年以後の物なること疑なし其容貌は法隆興福二寺に藏せらる、法相古曼荼羅中にあるものとや、趣を異にせり惟ふに此像の原型は空海以後の僧が支那より齎し鎌倉時代の佛工をして彫刻の模範とせしめたるものならん宏大なる創意力を有せる無著と該博なる考察力を有せる世親との品性特質を表現し之に對して靜坐するときは二大士の應身眼前に粲然し自から畏敬の念に堪えざらしむる等はをこそ其の傑作と稱す可きなれ

WOODEN IMAGES OF ASAṅGA AND VASUBANDHU.

SCULPTOR UNKNOWN.

(Each, 6 feet 4 inches in height.)

OWNED BY THE TEMPLE KÔ-FUKU-JI, NARA.

(COLLOTYPE.)

Asaṅga was a son of Kauśika, a Brahman of Puruṣa-pura in Gandhāra, Northern India, and entered the Buddhist order in his younger days through the Mahīśāsaka school which belongs to the Hīna-yāna (the Smaller Vehicle). But he was soon converted to the Mahā-yāna (the Greater Vehicle), and compiled a treatise called *Yogācārya-bhūmi** (in 100 Vols.; translated into Chinese by Hsüen Tshang, 646-647 A.D.), a commentary on the *Sātrālaṅkāra†* (in 15 Vols.; translated by Prahlāda-mitra, 630-633 A.D.). The *Mahā-yāna-saṅgraha‡* (in 3 Vols.; translated by Paramārtha, 563 A.D.) etc., and maintained the doctrine of existence of the Mahāyāna. About the age of Asaṅga there several opinions are recorded in the Chinese books, i.e. 900 or 1,000 years after Gautama's death. And as the date of Gautama's death is about 477 B.C. Asaṅga seems to have lived between four or five hundred years after Christ.**

Vasubandhu, the younger brother of Asaṅga, became a priest by the Sarvāstivāda school of the Hīna-yāna. After having studied the doctrines of several schools he compiled the famous *Abhidharma-kośa-vyākhyā* (in 20 Vols.; translated by Hsüen-Thang), and tried to refute the erroneous opinions held by the veteran philosophers of the age. He was afterwards persuaded and converted by his brother to the Mahā-yāna and then he began to propagate the tenet of his new school, compiling many works i.e. *Vidyā-mātra-siddhi-śāstra* (in 1 Vol.; translated by Hsüen-Tshang) and *Aparimitāyus-śāstra-upadeśa* (in 8 Vols.; translated by Bodhi-ruci, 529 A.D.). So the followers of Hos-sō (the Vidyāmātra sect) and Nen-butsu (the Sukhāvati-vyūha sect) revere him as the patriarch of their sects and sometimes call him the master of 1,000 works, because of the great number of his compilations; though these really include some books which had no connection with Buddhism, e.g. a commentary on the *Sāṅkhyā-kārikā* (a philosophical work, in 3 Vols.; translated by Paramārtha).

The images here reproduced are those which are preserved in the Kon-dō (Golden Hall) of Kô-fuku-ji. These are said to have been sculptured during the Tem-pyô period (middle of the 8th Century); but, judging from the form and style, it is almost certain that they belong to a period after the change of the capital from Nara to Kyôto (784 A.D.). The physiognomies of the two are somewhat different from those pictures in the old *Mañḍala* (pictures of Buddhist deities) found in Hô-ri-ji and Kô-fuku-ji. It is supposed that the images were executed by a Kana-kura sculptor by order of those priests who brought home the models from China. These statues give evidence of all the peculiarities and originality of Asaṅga's art and philosophy, and indicate the supreme talent of Vasubandhu. The workmanship is worthy of these two great leaders of thought, although it must still remain a matter of regret that we can not know the sculptor.

* Nanyô's Catalogue of the Chinese Canon, No. 1170.

† No. 1190.

‡ No. 1183.

** This is not much different from the date assigned to him by J. Takakura, see *I-tsing's Record of Buddhist Religion*, P. LVII.

[illegible]

(COLLOTYPE)
OWNED BY THE TEMPLE KOFUKU-JI, NARA.









維摩居士木像 傳運慶作

(奈良法隆寺)

奈良市法相宗大本山興福寺藏

維摩詰は支那に譯して淨名といふ釋迦牟尼佛の時を同うし中印度の毘舍離城に住み大乘佛敎に所謂無生忍の悟を得て辯才無礙と稱せられた居士なり其の己を持すること極めて嚴肅なりしのみならず日夕四衢に來往して衆人を警醒し正道に就かしむるを以て唯一の樂とせし所は頗る希臘の古哲ソクラテースに似たりたゞ是は富饒にして彼は貧乏なりしとの差あるのみ維摩詰所説經三卷支那後秦鳩摩羅什譯成經實然居士が疾病に因み大乘佛敎の極致たる不二法門を宣説せるものにして其説法の序次極めて妙なり初め釋迦佛居士の病あるを聞き大目犍連富樓那優婆塞等の上足に命じて居士を訪問せしめんさせられしに彼等は居士の證悟の自己以上になりにて辯難論議人をして口を開くことを得せしめず即ちば使命を全うすること能はずと各特異の所見を陳べて固辭せり次に佛は彌勒光嚴持世等の諸菩薩に問疾の役を命ぜしに是また各其所見を述べて辭退せしに居士は訪者に對して難詰を試み三十餘の菩薩をして各自得の不二法門を説かしめし後文殊の反問に應じて默然無言の不二法門を説き文殊をして是れ眞の不二法門なりと讚歎せしめたり後人この無言の説法を稱して維摩の一默其豐富の如しといへり

運慶は備中法印と號す奈良佛工の祖定朝西暦第十一世紀六世の孫なり始め京都に住せしが後源實朝將軍西暦一二〇四年——一二一九年在職に聘せられた相模の鎌倉に移住し鎌倉佛師の祖となり人物の像に玉眼を嵌入するは此人の創意に出づ生涯の傑作舉て數ふ可らず茲年は我第十九世紀の終西暦第十三世紀の始に在り其作る所の人物定朝のものに此すれば概して體長く脚短し現今尙彫刻界に此風の存するを見れば其感化力の偉大なるを知るに足らんこゝに出現せる維摩居士及び文殊師利の像は京都六波羅密寺所藏の平清盛の像と共に運慶傑作中の傑作にして十分其手腕を見るべきものなり見よ維摩が容貌の端嚴にして清高なる人をして坐に其證悟の深遠なるを想はしむるに非ずや此像曾て興福寺の食堂に安置せられ維摩會執行の度毎に其本尊と崇められし現下は文殊の像と共に東金堂に收められ香花を奉ずるものも稀なるが如し維摩會は藤原家の祖維足西暦第七世紀の人が此寺に於て修せしめしより爾來恆例となり毎年十月十日より一週日維摩經を講じ要義に及第せるものは諸寺の安居講師に任命せられしこともありしとこの法會は御齋食最勝會と共に國家の三大法會と稱せられ極て鄭重なるものなりしといへり

WOODEN IMAGE OF VIMALA-KÎRTI (YUI-MA).

SAID TO BE BY UN-KEI.

(3 feet in height.)

OWNED BY THE TEMPLE KÔ-FUKU-JI, NARA.

(COLLOTYPE.)

Vimala-kirti was a layman who lived in Vaisâli, Central India, at the time of Gautama, and attained the spiritual rank of perfect resignation. Also he is said to have been an eloquent disputer. Not only was he severe towards himself in religious discipline, but he took pleasure in going from place to place warning people that they should embrace the doctrine of Buddha. This attitude recalls that of the Grecian sage, Socrates, toward the Athenians; but with this difference, that the former was a wealthy man while the latter was always very poor.

Vimala-kirti Nirdeśa* is a Sûtra which teaches us the unity of the Mahâyâna school. The origin of this is very interesting. Gautama, hearing that Vimala-kirti was ill, desired to send his disciples, Mahâmaudgalyâyana, Pûrva, Upâli, and others to visit and comfort him, but they all refused to go, for they thought that they might not be able to execute the commission successfully. They feared that the religious views of Vimala-kirti might prove deeper than their own, and that his skill in argument would prevent their own learned discourse. Gautama then ordered the Bodhi-sattvas, Maitreya, Vasudhala, and others to visit the sick man, but they, also, refused. Finally Mañjuśrî was prevailed upon to go. Taking a retinue with him he went to the home of Vimala-kirti, and challenged him to a discussion upon their different religious views. Vimala-kirti, it is said, gained the admiration of his guest, when, upon being questioned concerning his doctrine of unity, maintained perfect silence. By this he implied that, as human words could not properly expound the highest meaning of unity, silence was the only fitting reply. The Buddhists often refer to Vimala-kirti's "expression without words," and say that the sound of such silence is louder than the crash of thunder.

Un-kei, who was known as Bic-chô Hô-in, was a descendant in the sixth generation from Jô-chô (eleventh century), founder of the art of buddhist sculpture in Nara. He formerly lived in Kyôto, but was called to Kama-kura by the Shô-gun Sane-tomo (1204-1219), in which place he became the founder of Buddhist sculpture. He was inventor of the method of inserting into the images eyes made of precious stones. He died at the beginning of the thirteenth century, leaving behind many valuable works of art. His statues are usually larger in the body, and shorter of leg than those of Jô-chô. When we realize that, even in the present time, sculptors continue to imitate him, we can more readily understand how great must have been his influence in his own day.

The image here reproduced is one of the three celebrated masterworks of Un-kei, the other two being the images of Mañjuśrî just referred to, and Taira-no Kiyo-mori which last is installed in the temple Roku-hara-dera, Kyôto. The expression of the philosopher's face, at once strong and noble, indicates the depths of his religious comprehension. This image was formerly in the hall of the temple Kô-fuku-ji, and was the chief object of reverence during that time set apart, each year, for the worship and honour of Vimala-kirti. This festival occupied a week. It began on the tenth of October, and was instituted by Kama-tari (of the seventh century), ancestor the Fuji-wara family, and founder of the temple. During this time, the Vimala-kirti Nirdeśa was expounded, and those who were able to pass examination in the Sûtra, were allowed to go out as teachers among the summer schools (Varâsa). At present this image is in the Tô-kon-dô hall of the same temple, and but few flowers and gifts of incense are offered before it.

This festival of Vimala-kirti, along with the Imperial Fast-day (Go-sai-ye), and the greatest of all celebrations, Sai-shô-ye, were, for many centuries, the chief religious fast-days of the people. But now they seem to have ceased to be national, and if kept up at all, are done so by the Buddhist community.

* Translated by Kumâra Jiva in 402-412 A.D., see Nanpô's Catalogue of the Chinese Tripitaka, No. 146.

[illegible]

WOODEN IMAGE OF VIMALA-KIRITI (YU-MA).

STUD TO BE BY UN-KEL.

OWNED BY THE TEMPLE KÔ-FUKU-JI NARA.





文殊大士木像 傳運慶作

(身長三尺一寸)

奈良市法相宗大本山興福寺藏

文殊大士のことは異道子及び狩野祐勢の釋迦三尊珍海の文殊等の説明に於て畧ぼこれを述べたり大士は觀世音と共に大乘佛教の經典には必ず其名を列ね其十種の大願は一切群生をして菩提心を發起し佛果を成就せしむるに在るが故に或は佛母と稱せらるれどもとより女性にはあらず又經に無淨念王の第三子にして普賢大士の兄であるは釋迦牟尼佛と同時に生存せし肉身の文殊をいふにあらずして其前身を指すなり觀世音は支那日本到る處に其崇祀を見れど文殊に限りては一寺一堂の本尊と崇めらるゝこと甚だ稀なり今此に出せる像は前の維摩居士の像と一對を爲し維摩會の節に展觀せられしものなるべし其通身に堅甲を被り蓮華臺上に安坐せるよりして或は之を將軍地藏の像ならんなどいふものあれどもこの堅甲は恐らく經文により智慧を甲冑に擬へたるものならん容貌極めて柔和なれども多數の聲聞菩薩を卒ぬて維摩の疾を訪ひ不二法門を説いて居士の一默を釣り出すの技倆は目から眉宇に現はるゝが如し

運慶の傳は此處に再說せず唯其系圖の一端を掲げ其一族に名人の多きを示す可し

大佛師の元祖定朝(師上康命の子にして西一世紀の初の人) — 子二覺助 — 子三賴助 — 子四康助 — 子五康慶(西暦第十一世紀の末の人) — 子六運慶(西暦第十二世紀の初の人) — 子七清慶 — 子八康運 — 子九定覺(西暦第十三世紀の初の人)

この中定朝運慶の二人は各一代を爲す程の名匠にして康慶定覺清慶等亦皆名工に非るはなし盛なりと云ふ可し

WOODEN IMAGE OF MAÑJUŚRĪ.

SAID TO BE BY UN-KEI.

(3 feet $\frac{1}{2}$ inch in height.)

OWNED BY THE TEMPLE KÔ-FUKU-JI, NARA.

(COLLOTYPE)

Representations of Mañjuśrī (Mon-ju) have been given twice in Vol. I, and once in the present volume. A note will be found under each of these three.

The name of Mañjuśrī, like that of Avalokiteśvara (Kwan-on), is found almost in every sacred text of the Mahā-yāna school. But while Avalokiteśvara is worshipped throughout Tibet, China and Japan the former is very rarely, if ever, used as the object of worship in a separate temple. The image here reproduced must have been used in the Vimala-kīrti festival (Yul-ma-ye) to represent the two disputers of Buddha's time on that memorable occasion. As the image is depicted as wearing an armour and sitting on a lotus seat, some critics have been misled into asserting that it is the image of a Kṣīti-garbha (Ji-zō) god, Jaya-sena, but the armour in this case signifies his wisdom, a comparison often found in the sacred books. His great ability in elocution which was shown on his visit to Vimala-kīrti who, questioned by the former, expressed his own view of unism. The calm and gentle countenance of the image is worthy of this great personality, and is equal in excellence to that of Vimala-kīrti. The image of Vimala-kīrti also given in the present volume is to be looked upon as a portrait but our image is rather that of a typical Bodhi-sattva, as can be seen in some other sculptures.

The life of Un-kei, the sculptor, has been given elsewhere and we shall not repeat it here. We shall, however, add a short genealogy of his family to show how the scions of it devoted themselves to sacred sculpture thereby contributing a great deal to the advancement of Japanese art.

- I. Great Buddhist Sculptor.
Jiō-chō (in the beginning of the 11th century; son of Kō-shō also a Buddhist sculptor).
- II. Kaku-jio (the son of the above)
- III. Rai-jio (the son)
- IV. Kō-jio (the son)
- V. Kō-kei (the son) — Jiō-kaku (a son)
- VI. Un-kei (a son of the above, lived between the 12th and 13th centuries)
- VII. Tan-kei (the son) — Kō-yeu
- VIII. Kō-un

Among these Jiō-chō and Un-kei were epoch-making sculptors, while Kō-kei, Jiō-kaku and Tankei were also excellent artists of great renown.



二王木像

第一那羅野拏 運慶作

第二密迹金剛 快慶作

(肩高各二丈六尺五寸)

奈良市華嚴宗大本山東大寺南大門安置

那羅野拏は支那譯に人生本人種神天力主鉤鎖力士又は堅固などある印度神にして世界の能達主として現身せる梵天のことなりといふこの神は毘紐中に名を列すれども佛教護持の八部典中にはあらざる又密迹金剛は梵名を跋闍羅波膩といへる神にして其前世に佛教を選せんとの誓願を發したる功德にて今世に藥叉界の主と生れたる帝釋天なり乃ち其執る所の金剛杵は佛教破壞の兵具なり此神は八部衆及び二十八部衆の中にも其名を列せり道則寺門に安置する二王を以てこの人種神と密迹金剛なりとするの説あり梵天帝釋二神の化身を寺門の衛とすることは大乘佛教に於て別に怪むに足らざれども那羅野拏が佛法護持を誓ひしよしは未だ曾て聞かざる所なり宋の法雲西曆第十二世紀の人の説に神明は應變無方なれば一の密迹金剛を力用によりて二身に分ちたるものならん是れ釋當にして實に近からんか傳に密迹は火光三摩地に入りて力士となりたれば其額赤紅色にして二眼を具し右手に金剛杵を持し左手を腰に安ずと云へり其居處初は靈鷲山にして後須彌山に移れりこれに據りて察すれば次第に位地を高めたる神なること知るべし

此に出せる二王中一は備中法印運慶他は快慶の作なり或は快慶に非ずして快慶なりといふの説もあれど建久建仁の交西曆第十二世紀十三世紀の交東大寺再建の時源賴朝が用ゐたる佛師中に康慶運慶快慶及び定覺の名はあれども快慶の名なし且同寺の舊記に據るも此二王は大師師四人中の運慶の二王十六の小工と共に之を造るとあり乃ち快慶の根據なきを知るべし運慶の傳は興福寺の維摩居士木像の處に記したり快慶は越後法橋又は安阿彌と號し東大寺の大佛師職に任せられたる著名の佛工にして或は運慶の弟子といひ又は運慶の父康慶の弟子ともいへり後説信すべきが如し此二王は運慶の兩人が彼の宏壯なる門康慶の弟子どものを造らんと苦心計畫の後僅くにして成就せしめたるものなれば其姿勢容色に中分なく筋肉の工合なども異に迫りて解剖學の原則に合するが如きも亦一奇なり唯其脚部の割合に短く且小にして上身分との權衡妙ならざるの故なきにあらざる勿論缺點には相違なきも強て言ふに足らず兎に角此像の如きは鎌倉時代傑作の一にして最も珍重すべきものなる可し今案するに彫工が當時則を取りし所は有名な法華堂の執金剛神天平時代の傑作にてもあらんか兩者に就て觀察すれば自から意匠の相通するを見るなり

WOODEN IMAGES OF THE TWO DEITIES, NĀRĀYAṆA AND VAJRAPĀṆI.

I. NĀRĀYAṆA BY UN-KEI.

II. VAJRAPĀṆI BY KWAI-KEI.

(Each, 26 feet 3 inches in height.)

OWNED BY THE TEMPLE TÔ-DAI-JI, NARA

(COLLOTYPE.)

Nārāyaṇa, otherwise known as "Puruṣa," is an Indian God who is said to be an incarnation of Brahman, the Supreme Deity, as Creator of the World. He is often represented in Chinese as the God of the Human Race, and called the Heavenly Artisan. He is not one of the patron Gods of Buddhism, although his image is placed as guardian at the southern gate of the temple Tō dai ji.

Vajrapāṇi is an incarnation of Śakra Indra, as the chief of Yakṣas, who vowed to protect the teaching of Buddha. The thunderbolt (Vajra kila) which he holds is said to represent his intention of destroying any one hostile to Buddhism. His images are generally fierce of aspect, with a red face and three eyes. A thunderbolt is in his right hand. Some of these points differ slightly from the stature here given.

The image of Nārāyaṇa is by Un-kei (Be-chū Hō-in), that of Vajrapāṇi by Kwai-kei. These two famous sculptors were employed by the Shō-gun Yoritomo at the time that the temple of Tō-dai-ji was rebuilt (Periods Ken-ku and Ken-nin, 1190-1203 A.D.). Some say that the image of Vajrapāṇi is by Tan-kei; but, as the name Tan-kei is not found among those whom the Shō-gun employed, there seems little reason to doubt the truth of the temple record which says that they were sculptured by Un-kei and Kwai-kei.

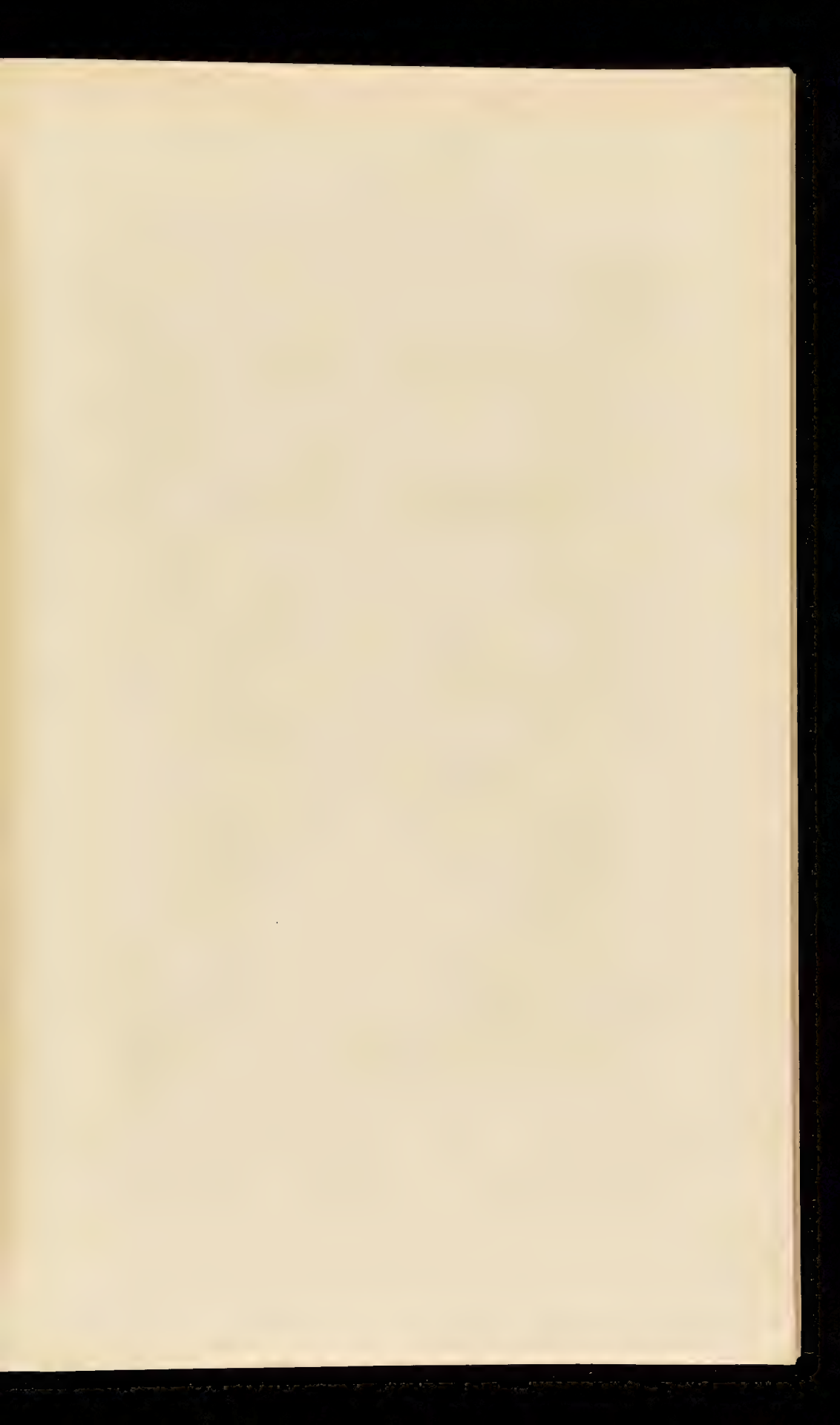
A short sketch of the life of Un-kei has been given above (No. 18, image of Vimalakīrti).

Kwai-kei (Yuchi go Hō-kyō) was a celebrated artist who was appointed head sculptor of Tō-dai-ji, and was also known as "An amida butsu." He is said to have been a pupil of Un-kei, or a pupil of Ko-kei, father of Un-kei. The latter is probably true. These two splendid works of art were conceived on the large scale necessary to suit the high portals of that gate leading to the Great Statue of Buddha (Daibutsu). The anatomical defects may well be lost in the strength and power of the whole. These are among the finest specimens left to us of the art of sculpture of the Kama-kura period.

第一卷 第一冊

OWNED BY THE TEMPLE TO-DAY
COLONY







日天月天畫像(絹本着色)

傳宅磨勝賀筆

十二天畫像中の二圖

(各圖竪三尺六寸八分、横一尺七寸)

京都府下高雄眞言宗神護寺藏

帝釋天焰摩羅刹主水風毘沙門伊舍那梵地日月を東東南西南西北等の八方と天地日月とに配して之を十二天といひ其天毎に二三の天女を配するは祕密教の制なり其諸天の功德を説くや曰く日月等は四大種地水火風の四元素の精にして皆内外養育の恩あり日天喜ぶ時は光明物を損せず一切の物皆悉く快樂し暎るときは度々失ひ光なく寒苦忽ち運る又月天喜ぶ時は冷光物を増し人に熱病なく暎るときは之に反すこて天然の功用を各個の有情神に配し且此の十二天の本體は往古の諸佛にして衆生済度の爲め權りに天身を現せるものなれば眞正の信者は彼の諸天をすて、其本體たる諸佛の莊嚴功德を觀念すべしと云へり又この日月の二天には寶光明月等許多の稱ありて各一天界の生なりといひ西方阿彌陀佛の眷屬なる寶應聲吉祥二菩薩の所造なりといふが如きは諸佛來現の委曲を説くものに似たり又曰く吾人の目睹する日月は蓋二天の宮殿にして甲は金と玻璃とより成り乙は銀と玻璃とより成ると祕密教にて十二天を祭祀するには中央に四臂の不動明王の下に綜合し是れ悉くば此等の諸天を毘盧遮那如來の變化なる不動明王の下に綜合し一切萬有皆悉く大日法身中に存するの理を顯示せんとするものならんかここに出来る第一圖は日天にして第二圖は月天なり

宅磨勝賀は鎌倉時代西暦第十二三世紀の交の人にして藤原爲久の子なり兄澄賀の後をうけ後素の技を以て法眼位に叙せられ宅磨畫派の正統を繼げり彼もまた唐宋の名畫に由りて手腕を研磨せしが其後世に遺せるものは純粹なる日本畫殊に佛教に關するもの居多なりとす其落筆勁拔にして色彩の濃厚なるを愛せしはこの作を見てこれを知るべし何氣なく此畫を見れば未だ多く年を経ざるものゝ如くなれども從て誦觀するに及んで僅に七百年前の古物なるを認むべし圖中日天が右掌に捧ぐるものは太陽にして月天の左掌にあるものは太陰なり太陽太陰を二天の宮殿といふ説よりすれば此圖は頗る變體なり其太陰中に白兔を畫きたるは印度の古仙話に本づき太陽に金鳥を以てしたるは支那の古傳説に據れるものなるべし

SŪRYA AND CHANDRA (THE SUN AND THE MOON), THE ELEVENTH AND TWELFTH OF THE TWELVE DEITIES.

SAID TO BE BY TAKU-MA SHŌ-GA.

(Coloured; 3 feet 8 $\frac{1}{4}$ inches by 1 foot 8 $\frac{1}{4}$ inches.)

OWNED BY THE TEMPLE JIN-GO-JI, TAKA-O, KYŌTO.

(COLLOTYPE.)

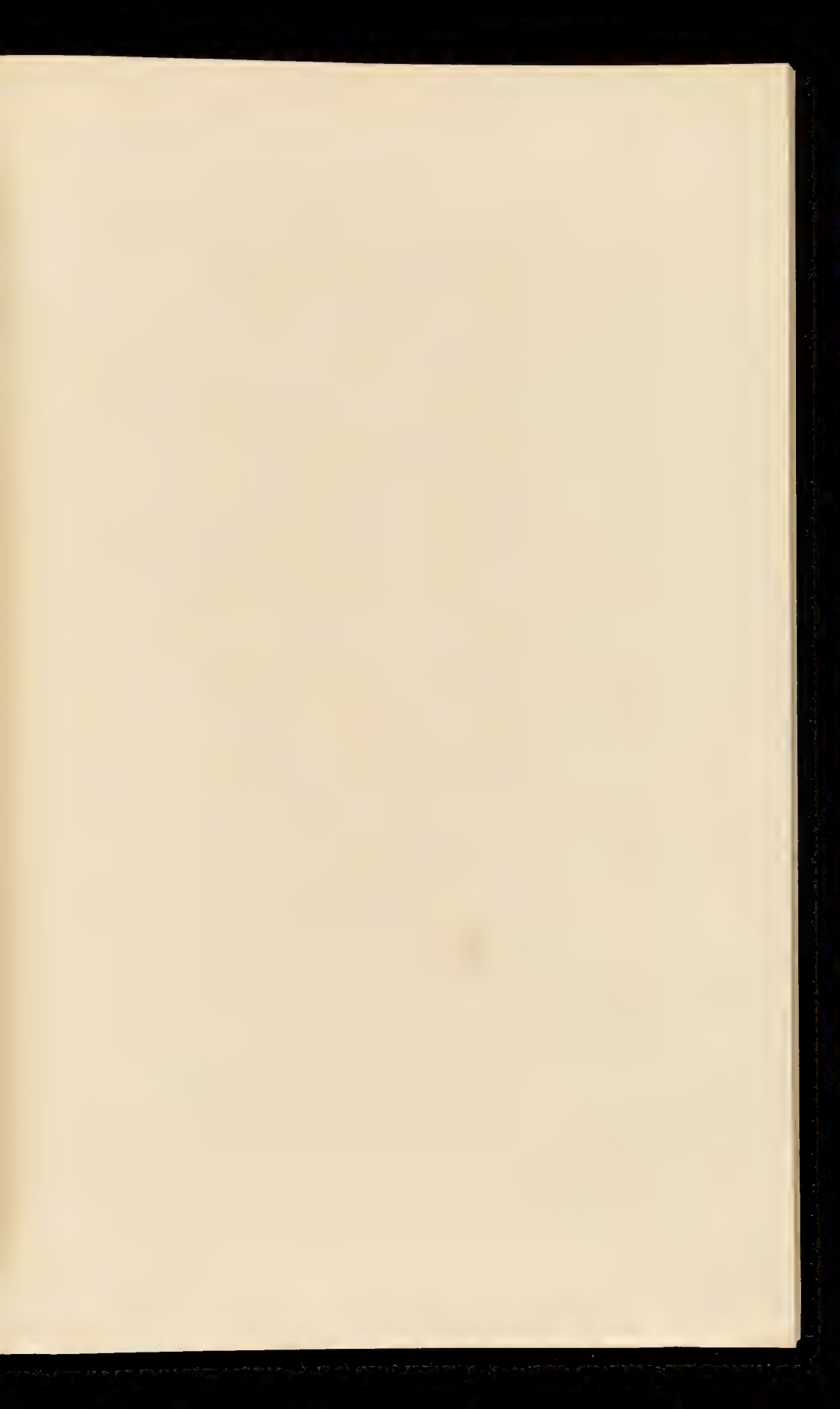
The twelve deities are, according to the mystic Buddhism, Indra, Agni, Yama, Rakṣas, Varuṇa, Vāyu, Vaiśravaṇa, Īśana, Brahman, Prithu, Sūrya and Chandra, and are said to govern the ten regions and two Luminaries. Two or three wives to each are often alluded to. Sūrya and Chandra are regarded as the lords of heaven living in the sun and the moon respectively. The actual sun and the moon are believed to be the palaces of the two deities. In the mystic Buddhism which is still prevalent in Japan these two, together with the other ten, are worshipped and represented in pictures or images; in the middle of the twelve is put an image of Ārya Acara (Fu-dō) with four arms.

The pictures here reproduced are taken from the set in the possession of Jin-go-ji, Taka-o, Kyōto, the first being Sūrya (the Sun) and the second Chandra (the Moon).

Taku-ma Shō-ga, an artist of the 12th and 13th centuries, was a son of Fuji-wara Tame-hisa. He was promoted to the artistic order of Hō-gen after his elder brother Chō-ga's death, and is known as the orthodox artist of the Taku-ma school. As an imitator of the artists of Sung and Tang of China he showed his masterhand. What he left behind are, however, mostly pure Japanese paintings, especially Buddhistic ones. While his use of the brush is somewhat bold and strong, his application of colour is generally very thick; an example of this tendency can be seen in the two pictures here reproduced.

The originals seem to be new paintings at first glance, but on careful examination one may realize that it is a product of some 700 years ago. God Sūrya has the sun on his right hand while Chandra holds the moon in his left hand. These points seem to be irregular as they differ from the statement that the sun and the moon are the palaces of these deities. The white hare in the moon is in accordance to an old story of India, which is also represented in the name of the moon Saśin, the 'hare-possessing' and the golden crow in the sun seems to have been derived from old Chinese mythology.









明恵上人坐禪圖(紙本淡彩) 恵日坊成忍筆

(竪四尺八寸、横一尺九寸三分)

京都府下栴尾真言宗高山寺藏

明恵上人名は高辨承安三年(西暦一一七三年)紀伊に生る幼にて特怙を異ひ満達京都の文覺を頼みて俱舍論を學び又尊賢量雅等の著述に就きて密教華嚴教悉曇を研究せしが十六歳の時雄髪し奈良東大寺の戒壇に於て具足戒を受け且其寺の遷座に華嚴教の深義を授かり興然に南部の密法を稟け遂に高山寺に止まりて大に華嚴の宗風を宣揚せり上人時人が往に心を解義に勞して禪定を修せざるを慨し北峯の嘉窓等に靜坐を修習せしこと數次なりしといふ其死は寛喜二年(西暦一二三〇年)にあり晩年栴尾に隱棲して願達を謝したりしも徳音四方に聞えて渴仰するもの多く北條泰時の如きは態々鎌倉より上り來りて治國の要を問ひ上人の言を以て傳家の寶と爲すに至れり

恵日坊は名を成忍といひ承元頃(西暦第十三世紀の初)の人にして宅磨派の畫僧なり栴尾に上り明恵上人の弟子となり華嚴の宗義を學習し傍ら佛天の像を造りて其世を終りしものなるが此に出せる圖は明恵上人坐禪の寫真ともいふべきものなり其樹上に安坐して十重無盡の法界觀をなせるの狀眼前親しく上人を見るが如し但樹叢の離然として趣を爲さざるが如きものは圖の性質然らしむるものか此畫の價值は濃厚なる藤原時代と淡泊なる足利時代との間に存する過渡期を色彩及び線條の上に現はせる所にあり

THE HIGH PRIEST MYÔ-YE IN MEDITATION.

BY E-NICHI-BÔ.

(Coloured; 4 feet 8½ inches by 1 foot 9½ inches.)

OWNED BY THE TEMPLE KÔ-SAN-JI, TOGA-NO-O, KYÔTO.

(COLLOTYPE.)

Myô-ye, whose private name was Kô-ben, was born in Ki-i province in the year 1173 A.D. In his childhood he lost his parents and took refuge with Mon-gaku of Taka-o from whom he learned the Abhidharma-kośa-śāstra. He studied the doctrines of Mantra (Shin-gon), Avataṃśaka (Ke-gon), and Sanskrit (Siddhanti) under Son-jitsu and Ryô-ga. When he was 16 years of age he entered priesthood and received full ordination at the ritual terrace (Simāmapāḍala) of Tō-dai-ji, Nara. There he continued studying Avataṃśaka Sūtra under Shō-sen and the Mantra doctrine under Kō-nen. Afterwards he applied himself to the propagation of the Avataṃśaka school at Kō-san-ji. He rejected empty discussion of the theoretical portion of Buddhism and being anxious to promote the practice of Dhyāna (meditation) he often sat in mountain caves engaged in meditation. He died in 1230 A.D. Though his retired life in Toga-no-o was intended to avoid worldly intercourse his fame reached the ear of Hō-jō Yasu-toki who called on him to ask his opinion about governing the state. Yasu-toki admired Myô-ye's instruction in government affairs and handed it down to posterity as the traditional principle of his family.

E-nichi-bô whose private name was Jō-nin was a priest and painter of the Takuma school. He was born in the Shō-gen period (beginning of the 13th century). At Toga-no-o he studied the doctrine of Avataṃśaka Sūtra under Myô-ye, and besides acquired the art of making images of Buddhas and other gods. The picture here reproduced may be said to be a life-like portrait of Myô-ye as he appeared in meditation. One may feel a certain want of harmony in the arrangement of trees and shrubs, but, after all, it is fitting to the nature of the scene. The great value of this picture lies in the fact that it is a splendid example of that transition between the thick colouring of the Fuji-wara period and the lighter handling of Ashi-kaga.

四惠上人半聯同聯永壽遂 惠日社報誌

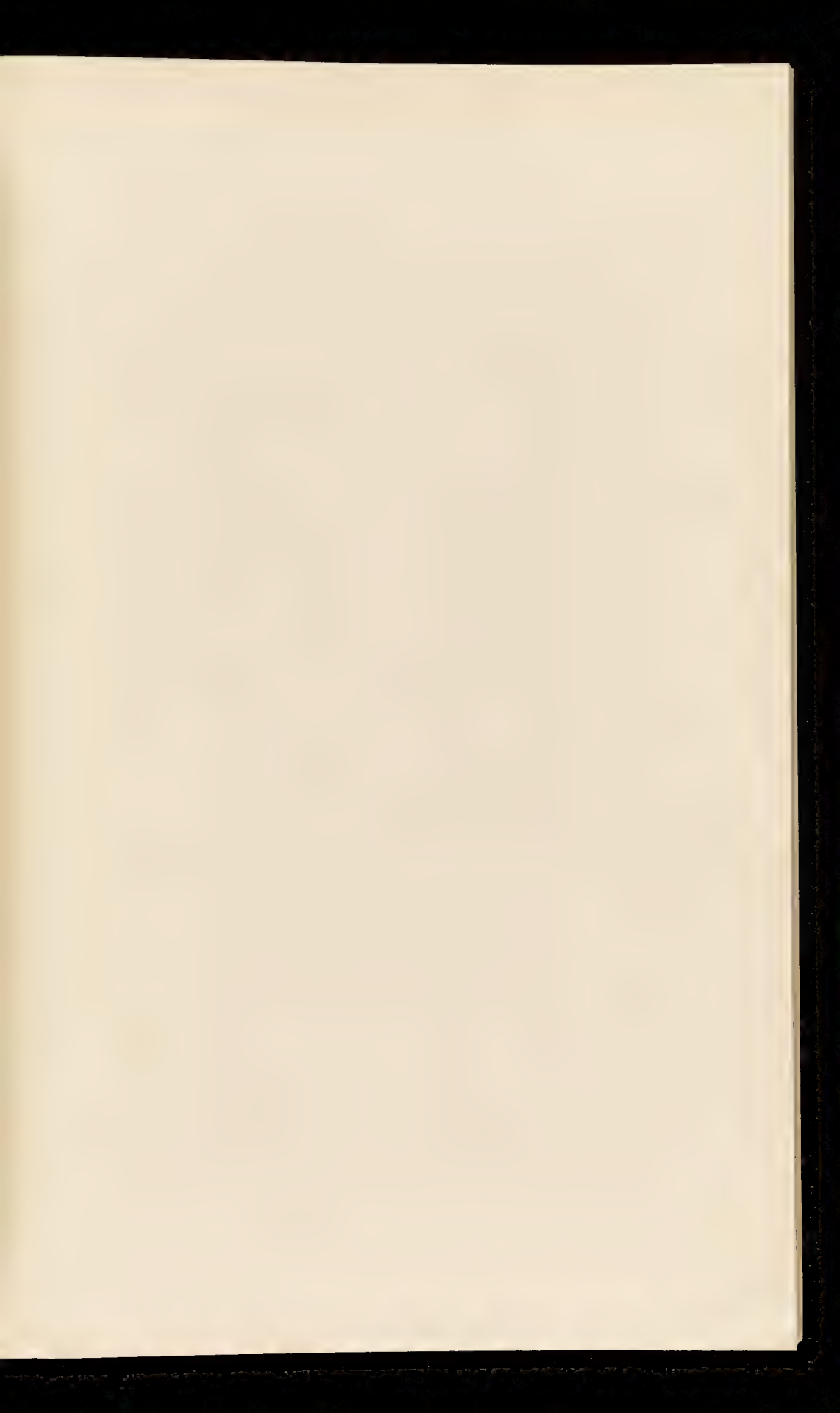
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言山寺榜伽山
絕頂樹心石

根九備
萬象

源





一遍上人緣起書卷絹本着色 法眼圓伊筆

十二軸中第十二軸の一段

各軸全長二尺六尺餘、幅一尺二寸五分

京都市時宗歡喜光寺藏

一遍上人は伊豫の名族河野通廣の次男にして延應元年西暦一二三九年同國に生る十五歳の時僧となり名を智真と稱し比叡山近江國に登りて天台宗の教觀を修し後太宰府筑前國の學運に隨ひて念佛法を學びしが、海内遊化を以て樂とし跡を一處に留めず善く道俗を濟度し正應二年西暦一二八九年兵庫津國の觀音堂に致せり上人は時宗の開祖にして其法燈を繼げるものも遊化を専らとするが故に世人これを稱して遊行上人といひ其宗の本寺藤澤相模國の清淨光寺をも遊行寺と呼べり此に出せる圖は上人が熊野紀伊國の本宮に詣し六字名號一遍法十界依正一遍體萬行離念一遍證人中上妙好華といへる偈を授かり名を一遍と改めてより十六年間東西南北到處に念佛を勸進し遂に兵庫の觀音堂に來り阿彌陀佛の淨土に往生せんとするに當り西宮神宮攝津國の祠宮が請に任せ最後の十念を授くる圖にして堂上上位の老神が稽首するは神に代りて上人の十念を受くる相を示し白衣の清衆が奇異の姿をなすは神の佛に歸するを驚嘆するなり

法眼圓伊は正安元年西暦一二九九年に此緣起を畫き畢れりと卷尾に記したれば其時代一遍上人より十餘年若れども事蹟詳ならず其畫けるものもたゞこの緣起の存するあるのみ其畫風は宅畧住吉兩派の長所を合せ活脫輕妙なる筆に由りて別に一機軸を出し土佐派の溫實を棄て、漸く豪放ならんとする當時の嗜好に投せんとせしもの、如し其人物山川樹石を見るに影墨圓熟して趣味渾なく當時の風俗時物廬上に躍如たり古來の繪卷物中に在りて藤原實實西暦第十三世紀の北野天神緣起と共に雙絶と稱せらるるも亦宜なりと云ふべし今此に出せる圖は時宗の緣起中肝心のところなれども繪畫の出來は卷中の上位に在らず上人が諸國を遊化するに當り其德を慕ふて附隨せる貴賤男女乞巧鳥獸の姿態及び山水竹石の風趣稱讚及ばざるの妙處は後篇中に掲げ出し覽者の渴望を満足せしむ可し

AN INCIDENT IN THE LIFE OF IP-PEN SHÔ-NIN, A HIGH PRIEST.
(A PORTION OF THE TWELFTH OF THE TWELVE ROLLS).

BY HÔ-GEN YEN-I.

(Coloured; each, 27 feet by 1 foot 2½ inches.)

OWNED BY THE TEMPLE KWAN-GI-KWÔ-JI, KYÔTÔ.

(COLLOTYPE.)

Ip-pen was born in 1239 A.D. and was the second son of Kô-no Michi-hiro, of a noble family of I-yo province. He joined the Buddhist order in the 15th year of his age, and was named Chi-shin afterwards. He went up to the mount Hi-yei where he studied the doctrine of the Ten-dai sect and afterward he travelled to Chiku-zen, Kiô-shû, and learned the teaching of Sukhāvati (land of Bliss) from Shô-tatsu, a famous priest of the sect. After that he changed his name and went on a journey throughout the empire in order to convert the people to Buddhism, but never settled anywhere. He died in 1283 A.D. in the temple Kwan-on-dô at Hiô-go. He is the founder of the Ji-shû (a sect which insists on travelling and preaching as the necessary means of its propaganda), and is known in world as 'Yu-gio Shô-nin' (Travelling High Priest). The head monastery of the sect in Fuji-sawa, Sagami province, is called Yu-gio-jî (the monastery of travelling priests), though the real name of it is Shô-jô-kwô-jî.

Ip-pen once went on a pilgrimage to the Shin-tô temple of Kuma-no, Ki-i province, and had a vision in which the chief god of the temple gave him the following verses:

"The formula of the six letters Namô mitâbhâya (salutation to Buddha Amitâbha) is the law which holds good in one and all. All the phenomena of the ten worlds of being may be regarded as the body of all beings.

'Away with all works, never think of them,' this is the way to the salvation for one and all (the universal salvation can only be realized on earth by the boundless mercy of Amitâbha and not by one's self-mortification, self-denial or any religious works which are considered by others to be meritorious).

A devotee of such faith is the most beautiful Lotus (Pupparika) of men."

'One and all' (universal) which recurs three times in the verses is in Japanese Ip-pen, and was adopted by him as his name. Since this time he spent some years in travelling, at last he came to the Kwan-on-dô of Hiô-go where he slept for ever. On the eve before the day of his death the Shin-tô priest of Nishi-no-miya asked him to confer the last blessing of Buddha's Formula. In the picture here reproduced he is carrying out the ceremony; the old man on a position represents the Shin-tô priest who is receiving the blessing on behalf of the god. The white-robed men under the steps are those who are wondering at the fact that even the god is converted by Ip-pen Shô-nin.

Hô-gen Yen-i must have lived over 10 years after Ip-pen as he signs the roll in the first year of Shô-an period (1297 A.D.) but nothing of his life and his paintings have come down to us except this roll. When the world gradually became tired of the mild and painstaking style of the Tosa school and began to be inclined to a more bold and frank method of painting he came forward to take advantage of this tendency, and, adopting the best points of the styles of the Taku-ma and Sumi-yoshi schools, applied his talent to originating a new style of his own.

Here human figures, scenery, plants and rocks are well distributed and are in perfect harmony, thus displaying his surpassing skill and excellent taste. The notable events of Ip-pen's life are so well depicted that we feel as if witnessing the actual state of things at the time. This and the rolls of Kita-no by Fuji-wara Nobu-zane (of the 13th century) are called the best pair of historical pictures in Japan. We hope to reproduce some other portions of the rolls later on as there are several sections which are more noteworthy in point of painting than the portion here given, though the latter is the more important from a religious point of view.

其又由本館の屋裏に遊覧するの故、漸く遊覧中へ降り出し蟹客の顔
 色を察知するに當り其顔は蒼んで出揃りて其親民を以て爲預人の姿態
 なる中思ひにこの人等とは蟹客の出揃り客中の土動に於ては出入り人
 此の蟹客に相類するを以て是れを云へし今此に出る國に相類する
 蟹客一例蟹客中に入りて相類し皆内着は十三番強の北沢天袖組服と
 口で呼ぶを見るに蟹客同様に蟹客此の蟹客の屋敷和服着て土動喊び
 湧り蟹客を以てする蟹客の蟹客に對ふは之を以て城より其入山由
 來を以て蟹客を以て由りて蟹客の蟹客を出し土動の蟹客を以て
 之を以て蟹客に以て入するに其蟹客の蟹客の蟹客の蟹客の蟹客の蟹客
 の蟹客の蟹客の一版に入りて十番強の蟹客の蟹客の蟹客の蟹客の蟹客
 蟹客の蟹客の蟹客の蟹客の蟹客の蟹客の蟹客の蟹客の蟹客の蟹客の蟹客
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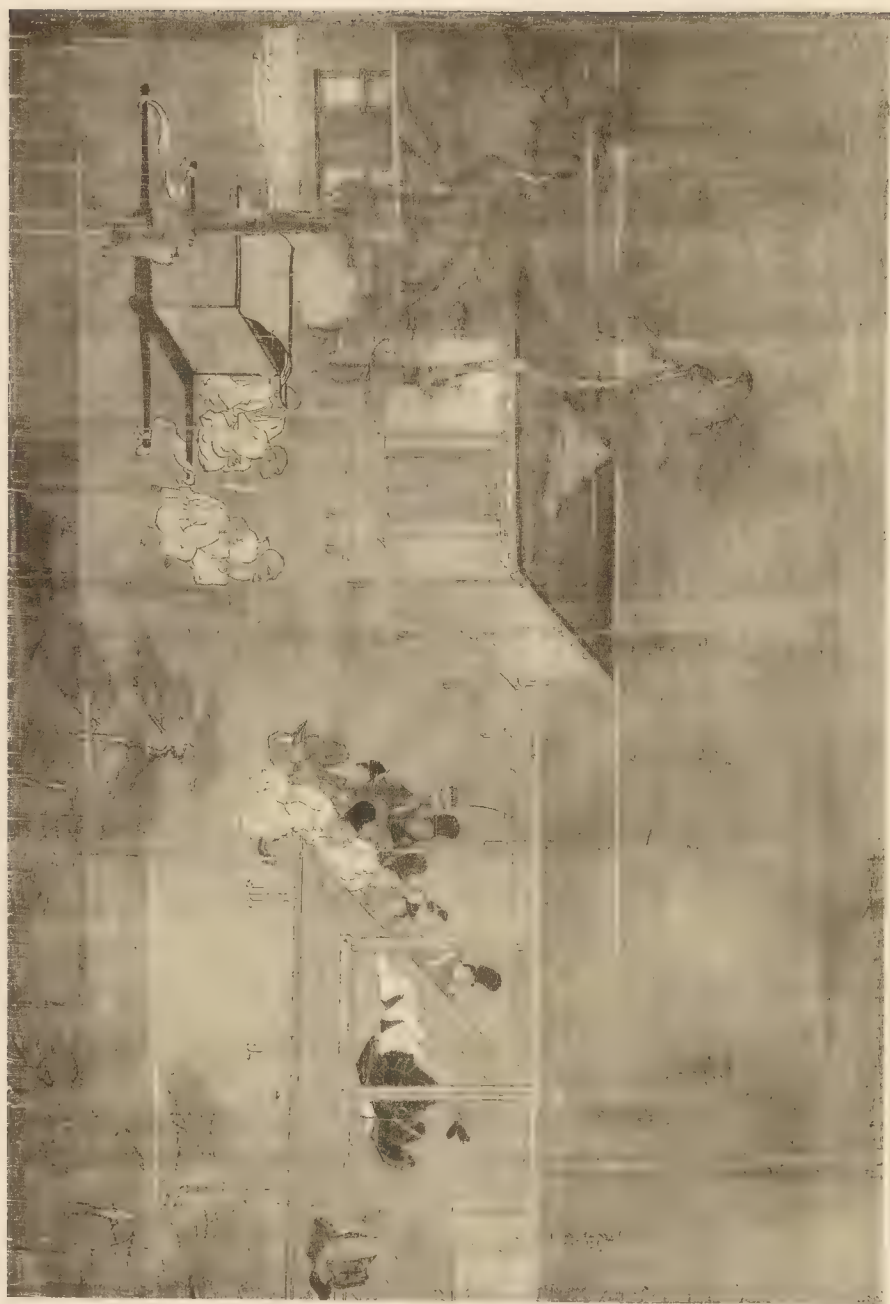
一、二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

紙上人絲畫卷縣本善也 去期圓母年

BY HÔ-GHÌ YÊN-T.

1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 25

OWNED BY THE TEMPLE KWAN-GI-KW-0-11, KYOTO.





石山寺縁起書卷(紙本着色)

高階隆兼筆

七軸中第三軸の一段

(各軸全長五丈五尺七寸餘、堅幅一尺一寸一毫)

滋賀縣下真言宗石山寺藏

石山寺は聖武天皇西暦七二四年—七四八年在位が奈良大佛を鑄造せしめ給ひし時如意輪觀音應成の地なりとて僧良辨實龜四年即ち西暦七七三年癸を遣はして黄金を得んことを請らしめ給ひし古跡にして其時良辨の作れる丈六の觀世音は古來貴賤道俗の爲めに厚く崇信せられ殊に藤原時代西暦第九世紀の央より第十二世紀に至るに在りては京都經神の參詣頻繁なりしに由り此觀音の靈驗と稱せられたる奇談も少からず此縁起は北條時代の末西暦第十四世紀の始にそれらの事蹟を集めて七卷と爲せるものなり

高階隆兼は土佐邦隆の次男にして父の書風を學べり延慶中西暦第十四世紀の始勤を奉じて春日靈驗記を書きしことありてこの縁起と共に一代の兩傑作と稱せらる此縁起は七卷三十三段あり其三十三の數は觀世音が種々に現身して群生を濟度せる數に擬したるものなり寺傳には初の三卷が栗田口隆光西暦第十四世紀の交に第四卷が土佐光信第十六世紀の始とあれども古書の鑒識に長せし住吉廣行第十八九世紀の交は初の三卷を隆兼第五卷を隆光の筆なりと云へり第六七の兩卷は松平定信第十八九世紀の交に徳川幕府の政務を改革せし名臣が谷文晁に命じて追補せしめたるものに係る、此に出せる圖は第三卷中の一段にして菅原孝標の女が祐子内親王(後朱雀帝の第三女)の侍女たりし時中冬の雪を冒し逢坂山の關を越え觀世音に參詣せんとする途上の有様を描き出せるものなるが隆兼は土佐派中に一生面を開きしものにして好で濃厚なる色彩を用ひ筆々苟もせず他の輕々に筆を下し洒落自から喜ぶものど大に其趣を異にせり此圖を見れば藤原時代に於ける官女の旅裝が如何に優美なるものなりしやを窺ひ得るなり興車の中に居るは即ちかの孝標の女なる可し此女は才學の譽甚だ高く源氏物語の作者紫式部、枕草紙の著者清少納言等に次ぐの才媛にして橘俊通の妻なり更科日記其他數部の著述ありて世に名高し

AN HISTORICAL PICTURE OF THE TEMPLE ISHI-YAMA-DERA (A PORTION OF THE THIRD OF THE SEVEN ROLLS),

BY TAKA-HASHI TAKA-KANE.

(Coloured; each, 55 feet 8 3/4 inches by 1 foot 1 inch.)

OWNED BY THE TEMPLE ISHI-YAMA-DERA, Ô-MI.

(COLLOTYPE.)

The temple Ishi-yama-dera is known as a sacred spot where Avalokiteśvara showed his divine power, and where the Emperor Shō-mu (724-748) sent a priest Ryō-ben to pray for gold, when he intended to cast the large statue of Buddha in Nara. The curved image of Avalokiteśvara in the temple seems to have attracted many believers from ancient time. Particularly in the era of Fuji-wara (from the middle of the 9th century to the 12th century), noblemen of Kyōto often went there to worship, and rumours of miracles and wonderful exhibitions of divine power abounded. These tales form part of a great record in seven volumes which were compiled at the end of the Hō-jō period (beginning of the fourteenth century).

Taka-hashi Taka-kane was the second son of Tosa Kuni-taka. He imitated his father's style of drawing. During the En-kei period (beginning of the 14th century) he drew another historical rolls, 'Miracles of Kasu-ga' by the Emperor's command, and they, together with our rolls, are called his masterpieces. Our rolls consist of seven volumes and thirty three sections. The number of thirty three was made similar to the number of his transformations for the salvation of all beings.

According to the tradition of this temple, the first three volumes were drawn by Awata-guchi Taka-mitsu (about the 14th or 15th century) and the fourth by Tosa Mitsu-nobu (beginning of the 16th century); but Sumi-yoshi Hiro-yuki, an able connoisseur (end of the 18th century) said that the first three volumes were drawn by Taka-kane and the 5th by Taka-mitsu. The last two volumes were by Tani Bun-chō under the command of Matsu-daira Sada-nobu (a famous officer of Tokugawa Government in the beginning of the 19th century).

The picture here given is a section of the third volume, and represents a scene where a daughter of Suga-wara Taka-yoshi acting as attendant to the princess Suke-ko (the 3rd daughter of the Emperor Go-shū-jaku), was travelling over the pass of Ōsaka-yama, in spite of severe winter snow, in order to worship Avalokiteśvara.

Taka-kane founded a new branch of the old Tosa school. He was quite different from those ordinary artists who were very careless in the use of their brushes. He was accustomed to draw very sparingly with thick blacks. We may infer from this picture that the manner of travelling of an imperial attendant in Fuji-wara days was very splendid. The fair lady in the carriage is the daughter of Taka-yoshi. Her fame in writing being very remarkable, she is placed among female writers next to Murasaki-shikibu, the author of 'Gen-ji Mono-gatari,' an historical novel, and Sei-shōnagon, the author of 'Makura-sōshi,' a sensational novel. After she married Tachi-bana Toshi-nichi, she wrote a few works, 'Sara-shina Nik-ki' (a diary), etc. She lived in the 11th century.





雪中柳鷺圖絹本着色 傳支那元朝趙仲穆筆

（竪五尺三寸五分、横三尺五寸三分）

京都市真宗本願本山本願寺藏

支那南宋朝の將に終らんとする 隣王家の末流に 一美術家生る。西曆一二五四年趙孟頫是なり。書畫の兩枝共に一世に傑出し子昂字又は松雪道人號の名遠く異國にまで轟けり就中其畫は所謂入神の筆にして道釋山水樹石花卉鳥獸人物皆能くせざるなく彼の國人の讃嘆して唐人の筆致ありて其線なく北宋の雄ありて其猷なしと曰へりし所なり此に出せる柳鷺圖は類の子仲穆の筆と稱せらる九羽の白鷺一株の柳樹對映宜きを得て生意頓裡に滿てり仲穆は元の至元二十六年西曆一二八九年に生れ名を雍と呼ばれしが董源宋初の人にして唐の王維李思訓の遺風を追蹤せる後素寧に私淑して巧に人馬竹石花鳥を書けり其氣韻靜か乃父の下に在れども寫生の技倆に至りては復かに其上に位す仲穆の畫と云ふもの國中に存在するものは少からざれども畫法異味筆痕精麗毫も鄙俗の態なきこと此圖の如きものは甚だ稀なり

WILLOWS AND WHITE HERONS.

BY CHANG CHUNG-MU (CHINESE).

(Coloured; 5 feet 3 $\frac{1}{2}$ inches by 3 feet 5 $\frac{3}{4}$ inches.)

OWNED BY THE TEMPLE NISHI HON-GWAN-JI, KYÔTO.

(COLLOTYPE.)

At the time when the Sung Dynasty of China was about to fall, a great artist, Chang Mang-teau, scion of the Emperor's family was born (1254 A.D.). He was celebrated for skill in handwriting as well as in painting. He had several other names, Tsu-gang, or Sung-auch Tau-jin, (Japanese, Chô-su-gô, Shô-setsu Dô-jin), and it is by these names that he is remembered in Japan. There was no branch of pictorial art in which he did not excel. He drew Taoistic and Buddhist pictures, scenery, plants and flowers, birds and animals, and human figures. A Chinese critic said that his pictures had the style of Thang, but not its fineness, and again that they had the "gallantry" of Northern Sung, but not its audacity.

The picture here given is said to be the work of **Chung-mu**, a son of Mang-teau. This artist's private name was Yung. He studied under a painter called Tung-yuen, in the beginning of the Sung dynasty, who followed the schools of Wan-wei and of Li Sze-heun of the Thang dynasty. He, too, was skilled in plants and flowers, animals, birds, and human figures. He is considered inferior to his father in taste, but superior to him in vivid portrayal on nature. In this charming composition we have a fine example of proportion. No picture of his now existing in Japan shows a more dexterous use of the brush, or a stricter application of the rules of art.



蝦蟇鐵拐二仙圖雙幅絹本淡彩

傳支那元朝顏輝筆

第一圖鐵拐仙人 第二圖蝦蟇仙人

各幅高五尺三寸五分、横二尺六寸五分

京都府下摩土宗大本山知恩寺百萬遍藏

萬元なるものあり左元放に就きて九丹金液及び仙經を受け仙術を得て蝦蟇蜂蝶等を行使し種々の奇怪を演じたりといふこと晉西曆三十七年一四一九年の葛洪が神仙傳に見ゆ是を蝦蟇仙のこと、すば其仙話は今を距ること千五六百年前既に支那國中に行はれたるものなり又明の王世貞西曆第十六世紀の神仙全傳に宋代西曆九六三年一十二六六年に候先生なるものあり仙術を善くせしが遍身に黒瘤生じ其狀恰も蝦蟇の如くなりしと書けるあり是れ亦此仙人を指すものに似たり何れか果して是なるや未だ詳ならず

鐵拐は烏城八仙の一なり一日道教の主なる老君と華山陝西省の高山に會せんことを約し去るに臨み其徒に告げて曰く我れ魂を此に留む遊魂七日を経て尙歸り来らずんば我身を火化す可しと既にして其徒母の病に赴くの要あり第六日に當りて遺骸を焚棄せしに翌日鐵拐果して歸り来り骸を尋ねれども得ず乃ち一飯半の戸に附して起てりといふ今此に寫し出せる二圖一は蝦蟇仙にして大なる蝦蟇を背にし將に變怪を行はんとするもの、如く他は即ち鐵拐にして己が魂を口頭より嘘き出して老君の約に赴かんとする有様を畫けり兩個共に容貌極めて奇醜眼光人を射風骨飄々塵界に脱出するの狀様上に躍如たるを覺ゆ

顏輝は字を秋月といひ支那元朝時代西曆一三六七年一三六七年に江山縣浙江省の西南部に生れ神仙佛天人物の畫を能くし最も鬼神を描くに工なり其筆法奇絶にして八面生意あり我國の畫と稱せらるるもの極めて多きもこの幅の如き逸品は甚だ稀なり聞く兆殿司は之に範りて東福寺の二仙圖を描けりと筆力雄健にして斷續の妙あり我古今の名匠の爲めに尊崇せらるゝも實に故なきにあらざるなり

TWO HERMITS, GAMA AND TEK-KAI.

BY YEN-HUI (CHINESE).

(Coloured; each, 5 feet 3 5/8 inches by 2 feet 6 1/4 inches.)

OWNED BY THE TEMPLE CHI-ON-JI (HYAKU-MAN-BEN), KYŌTO.

(COLLOTYPE.)

I. Tek-kai.

II. Gama.

"Once," says the "Record of Deities and Hermits" written by Ho-hung (317-419 A.D.) in the Ts'in dynasty of China, "There was a man called Ho-yuen, who, receiving a medicine called 'K'ü-tan,' (golden liquor) and a mysterious book from Tso Yuen-fang, became possessed of mysterious art. He could employ *gama* (bull-frogs), bees, butterflies and such like, to do his biddings." If we should identify the man with our hermit, it may be said that the story of Gama prevailed in China already fifteen or sixteen hundred years ago. But we have, according to the "Book of Hermits" by Wan Shi-t'ing (16th century) of the Ming dynasty of China, another hermit called Han Sien-seng in the Sung dynasty, who was also well versed in mysterious art. He had black spots all over his body, and looked like a bull-frog. We are not sure which ought to be identified with our Gama.

"Tek-kai, one of the eight celebrated hermits, studied magic art from his boyhood. One day, he promised to meet with Lao-tsu, the master of Taoism, at Hua-shan (a high mountain in Shen-si). When he was going out thither, he told one of his disciples that he should let his negative soul remain in this world, and if his positive soul should not return after a seven day's journey, they might burn his body. But his disciple burnt his body on the 6th day, as the former was then summoned to his mother owing to her illness. On the 7th day, when Tek-kai returned, he, being not able to find his own body, took refuge with a body dead from starvation." Thus goes old story.

The first of the pictures represents one who is going to meet Lao-tsu. The second represents one who is going to play some mysterious art, having a bull-frog on his back. Look on their lively faces, old and ugly, and their brilliant eyes staring at the dusty world!

Yen-hui (Gan-ki) was otherwise known as Chew-yueh. He was born in the Yuen dynasty of China (1279-1367 A.D.) in Kiang-shan-hien (South-West of Tse-kiang) and was skillful in drawing hermits, Buddhist images, human figures and, particularly, demons. With all the eccentricity in his use of the brush, his art is interesting from whatever point of view we choose to take. We can rarely find such excellent specimens as the pair of painting here given. It is said the two pictures of hermits in the temple Tō-fuku-ji drawn by Chō-dēn-su were imitated from these. From the strength of his brush in its full play we can easily understand why imitations of this style have been made in all ages.





秋景山水圖絹本墨畫 傳支那元朝孫君澤筆

(竪三尺八寸五分、横二尺七寸四分)

京都府下臨濟宗大徳寺塔頭養徳院藏

孫君澤は支那元朝時代(西暦・二六〇年—一三六七
年)に杭州浙江省に生れし人なるが其生死得歴共に
詳ならず唯宋の馬遠及び夏珪共に西暦第十二世紀
の人にして山水畫の妙工の遺韻を慕ひ妙に墨色の
山水人物等を畫きし事實のみ後世に傳はれり
こゝに出せる山水圖は世に云ふ君澤の筆とや、其
趣を異にするものなれども古來之を以て彼れが作
と爲せるを見れば彼また此種の畫を能くせしもの
ならん其着筆雄健にして一點の匠氣を有せず江山
の秋色を畫き出して妙なり唐の詩賢劉禹錫が晴空
一鶴排雲去便引詩情到碧霄と咏せしは意らく此畫
の如き景なる可し之を元朝北宗畫の上乗とするも
決して溢美には非るなり

AUTUMNAL SCENE.

SAID TO BE BY SUN KUN-TSEH (CHINESE).

(Ink-sketch; 3 feet 8 1/2 inches by 2 feet 7 1/2 inches.)

OWNED BY THE TEMPLE YÔ-TOKU-IN, DAI-TOKU-JI, KYÔTO.

(COLLOTYPE.)

Sun Kun-tseh was born in the Yuen dynasty (1260-1367 A.D.) in Hang Chou (Tse-kiang) but his life and the date of his death are not known. He imitated the styles of Ma-yuen and Hsia-kwei, (two artists of the 12th century), and was skilled in making ink-sketch of landscapes and of figures.

The painting here reproduced seems to be somewhat different from those generally recognized as his productions, but as it is handed down as his work he must have painted this kind of picture also.

In it an autumnal scene of mountain and river is beautifully given. The brush-work is fine and strong, without a trace of amateurish uncertainty. This is considered one of the most notable examples of the Feh-tsung school of the Yuen dynasty of China.

5. 11



福富草紙畫卷紙本着色 伊豫守隆成筆

二軸中の一 段

(全軸全長二丈七尺餘、縦幅一尺二分)

京都市臨濟宗妙心寺塔頭奉浦院藏

福富草紙は足利時代西暦一三三六年—一五七三年の始に成れる戯作物にして放屁の術に巧なるよりして精神の寵幸を得遂に富饒を致したる福富織部と其隣に貧しき生活を營み織部の好運を羨み彼に其術を授かり輕忽に之を演じて大に失敗せるはくせう藤太ど及び容貌の醜醜なるより鬼姥の籍名を得たる其妻とを描き出して滑稽の間に僥倖を希ふ心を諷めたるものなるが此に出せる圖は後の織部が「老貴紳の前に例の藝を演じて喝采せらるゝ處にして織部の得意顔なる老紳の打興じて呵呵大笑せる御の老尼が諷色を呈して薄唇を翻へせる侍姫の笑を忍べる爲めに胸痛を感せる少女の一座の哄笑に驚きて愕然たる僅々五個の人物中に老若男女貴賤の心相を寫し出して紙上に躍如たらしめたるは妙といふべし

此畫の作者伊豫守隆成親應年代即ち西暦第十四世紀の央は後に隆親と云ひ其書は土佐派に巨勢流を帯びて頗る興味あるものなり世には土佐光信が書けるものを此草紙の始なりといふ人もあれど光信は大永西暦第十六世紀の始め頃の人なれば隆成より遙に後れて世に出で隆成の作に由りて拙きものなるべし聞く此畫卷は元京都の銀座役三水權太夫の所藏なりしが後に奉浦院の有に歸したるものなりと卷には土佐光起等諸名家の鑑定書附せり

FUKU-TOMI'S TALE (A PORTION OF TWO ROLLS).

BY IYO-NO-KAMI TAKA-NARI.

(Coloured; each roll, 26 feet 7 inches by 1 foot.)

OWNED BY THE TEMPLE SHUN-PO-IN, MYŌ-SHIN-JI, KYŌTO.

(WOOD-CUT.)

Fuku-tomi's Tale was compiled in the beginning of the Ashi-kaga period (1336-1573 A.D.). The aim of this book is to warn, in joke, those who wish for unexpected luck, by delineating three personages, one of whom was Fuku-tomi Ori-be who became rich because of skill in jokes. The next was Hoku-shō Tō-ta, a poor neighbour of Fuku-tomi, who being jealous of the latter's fortune, imitated his doing, but failed to succeed through carelessness. The last was Hoku-shō's wife who received the nickname 'Madam Demon,' from her ugliness. The picture here reproduced shows the scene in which Ori-be is demonstrating his skill in jokes before an old gentleman. Mark the ridiculous countenance of Ori-be, and the laughing attitude of the old sire. A nun, near by, opens her lips with wonder, a maid servant behind the low screen leans on the floor almost overcome with mirth, while a younger maid peeps over the screen to look at her master. Each person is a type, and all are marvellously represented.

Iyo-no-kami Taka-nari (middle of 14th century), the painter of this picture, was afterwards called Taka-chika. He seems to have been called Taka-nari when he was the governor of Iyo. He represents the Tosa school mixed with the style of the Kose school, the result being very interesting. Some assign the painting of Fuku-tomi's Tale to Tosa Mitsu-nobu, but that artist lived in the Tai-ei period (16th century) much later than Taka-nari, so that we may infer that Mitsu-nobu painted the Tale in imitation of Taka-nari's. These rolls once belonged to Mi-ki Gon-da-yū, an officer of Ginza (Silver Exchange) in Kyōto, but were afterwards transferred to Shun-po-in of Myō-shin-ji (the rolls are accompanied with the certificates of Tosa Mitsu-oki, etc.).



普悲阿耨多羅三藐三菩提觀世音菩薩像(絹本墨畫)

祥啓筆

觀世音菩薩三十二應身畫像三十二幅中の二幅

(各幅四尺二寸、横一尺七寸)

神奈川県鎌倉市鶴岡町三丁目三番地 鎌倉建長寺藏

觀世音菩薩は微細の無明をも断じ盡して覺證殊勝なるが故に其應現度生の能力無限なれども妙法蓮華經と首楞嚴經とは假りにこれを約して三十三應身若くは三十二應十四無畏と説けり、三十二身の圖は應現の相好を一々に書き分けしものなるが此に出せる第一圖は飛行自在を求むるもの、爲めに大自在天身を現する普悲觀世音にして第二圖は魚龍諸鬼の難を救はんといふ阿耨觀世音なり東寺六觀世音の説明參看)

祥啓は下野國宇都宮の畫工九良某の家に生る鎌倉建長寺の書記となりしに由り世人呼びて啓書記といふまた雲漢寶齋休月齋龍杏榮普齋等の數號あり宋僧牧溪の畫風を研鑽し頗る造詣する所あり山水人物花卉共に濃淡の墨を以て之を成し絶へて色彩を用ゐず就中佛畫は其長所にして畫格殆んど牧溪に通まれり蓋支那宋朝の畫風早くより我國に入り、多少の影響を後素密に與へたるは言を俟たざれども純乎たる支那風の墨佛畫を作りて世の稱讃を得したるは祥啓なり此點に於ては周文明兆の諸大家も書記に一步を譲らざるを得ざる所とす其没年は興國六年(西暦一三四五年)なり、餘詳ならず此に出せる二圖は筆端少しも倭畫の風趣を露はさず第一圖は端嚴なる大士の尊容を寫し別に工夫を費さざるが如くに見ゆれども其相好優美にして而も粉黛の痕なく第二圖は意匠頗る奇異にして而も溫實を缺かず真に稀有の名作なり是れ蓋祥啓が觀音の金剛三摩地より出でて筆を揮ひしに由るものなる可し、幸ひ可き哉

SAMANTA-KARUṆIKA (FU-HI) AVALOKITEŚVARA.

(WOOD-CUT.)

ANUTTARA (A-NOKU) AVALOKITEŚVARA.

(COLLOTYPE.)

BY SHŌ-KEI.

(Each, 4 feet 2 inches by 1 foot 7 inches.)

OWNED BY THE TEMPLE KEN-CHŌ-JI, KAMA-KURA.

Avalokiteśvara being a Bodhi-sattva, a would-be Buddha, is believed to possess unsurpassable knowledge and mercy and to be able to manifest himself in whatever manner he likes accordingly as circumstances require. In the Saddharma Puṇḍarīka (Lotus of the True Law) and Sūrahgama Sūtra it is said that his incarnated bodies are 33, or 32 in number.

The pictures here reproduced are two of the thirty-two incarnations of Bodhi-sattva, the one being Samanta-karuṇika who assumed the appearance of Maheśvara Deva for the benefit of those who desire to have the freedom of going through the sky, and the other, Anuttara who appeared to save the people from dangers inflicted by fishes, snakes, and demons. (Compare of the notes on the six forms of the Avalokiteśvara of Tō-ji, Vol. I.)

Shō-kei was a scion of the family of Taubura, an artist of Utsu-no-miya, Shimo-zuke province, and became a secretary of Ken-chō-ji, Kama-kura, hence his name Kei Shō-ki (Shō-ki, meaning secretary). He is known by several other names e.g. Sek-kei, Hin-raku-sai, Kiu-getsu-sai, Riō-kiō, Yei-shin-sai, etc.

He learned the style of Mu-chi (Mok-kei) of China and never produced a coloured painting. He was most skilled in Buddhist pictures in which he almost equal to Mu-chi. The Chinese art of the Sung dynasty was imported to Japan very early and more or less influenced native artists, but we find in Shō-kei alone a pure revivalist of the regular Buddhist art of Sung; and as such he acquired great renown in Japan and stands even above Shū-bun and Myō-chō whom we have referred more than once. He died in 1345 A.D.

In the pictures here reproduced the painter does not betray a trait of Japanese feeling. Notice the rendering of a gentle and mild expression without colouring in the first and the figure and attribute preserving the perfect dignity and benevolence of a saint in spite of its strange design in the second.





山水圖(紙本墨畫) 傳僧兆殿司筆

(竪三尺一寸五分、横一尺一寸四分)

京都市臨濟宗金地院藏

兆殿司即ち明兆禪師(西暦一三五二年—一四三一年)が足利時代に於て許多の大佛畫を描き我が繪畫史上に一新時期を造りしこと及び英國のアンデルソン氏が殿司に對する贊評等は五百羅漢圖の處に於てこれを述べしが殿司は實に豪健雄偉なる大人物畫家なり往昔巨勢金剛西暦第九世紀は支那唐代の影響を受けて雄偉雄麗なる畫を作り平安時代の美術に一生面を開きたりしが殿司五百年の後に於て第二の金剛とも觀る可き作あり但殿司が丹青を以て佛道を行じ衣破れたれども戒破れず、身貧なれども道に貧ならずと贊せられたるの一事は或は金剛の及ばざる所ならん足利將軍殿司に向て其志望を問はれし時の答に顯くは東廡寺裡の櫻樹を研りて遊宴場化せしむるを止めんと求めしのみなりしといふ以て其志の高きを知るべし、山水花鳥の畫は殿司の好みて作らざりし所なるが故に出せる小頃の如きは氣韻超過絶えて畫匠の臭味なく甚だ珍とするに足れり、但圖には款を存せざれども之に詩文を題せるものは皆所謂其知心の友なるのみならず應永年代西暦第十五世紀の始には殿司を除きて他に此種の山水畫を描き得たる人なかりしを見れば必ず殿司の筆なる可し其手腕の一局に偏せざる態くに堪へたりといふ可し

LANDSCAPE.

SAID TO BE BY MYÔ-CHÔ.

(Inf.-sketch; 3 feet 3½ inches by 1 foot 1½ inch.)

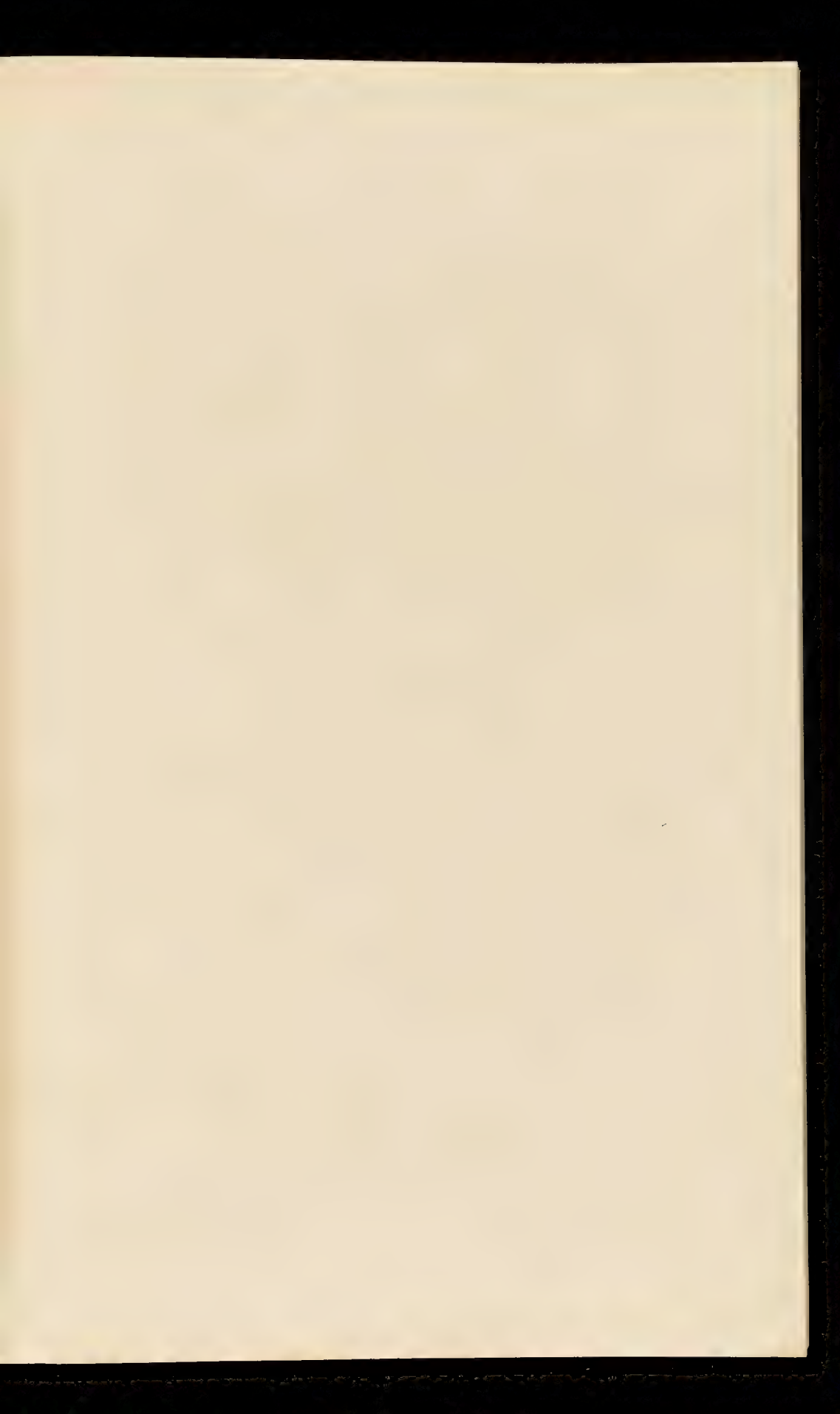
OWNED BY THE TEMPLE KON-CHI-IN, KYÔTÔ.

(COLLOTYPE.)

Myô-chô, or Chô-densu as is generally known (1352-1431 A.D.) was an artist of the Ashi-kaga period, and began a new era in the history of Japanese art by painting the pictures of the Buddhas on large scales and Dr. Anderson's praise of him as a most gifted and original artist has been referred to in the note to the pictures of the 500 Arakats (Vol. I.). Kose Kana-oka (9th century) as is well known, was influenced by characteristics of Thang dynasty of China and created a new phase in the Hei-an period, but Chô-densu, who was born 500 years after him, left us pictures which may be called the work of a second Kana-oka. It is said that when he was asked by the Ashi-kaga Shô-gun to name some wish, his only request was that the temple of Tô-fuku-ji should not be used any more as a resort for pleasure-seekers and picnic parties; and that the cherry-trees, which were the chief attraction to such parties, should be cut down. He was content with poverty throughout his life. He did not draw many landscapes, flowers, or birds, but the small *Kakemono* here reproduced is an excellent specimen of this class. Though it has no sign or seal on it, we can safely say that this is a work of his, from the fact that the poems and prose-writings above the *Kakemono* were all written by his intimate friends, and also that there was no one except himself who could have produced such a picture in the era of Ô-ei (the beginning of the 15th century).

100





破墨山水圖紙本墨畫

僧雪舟筆

(竪四尺八寸八分 横一尺七分)

京都市臨濟宗相國寺塔頭慈照院藏

雪舟(西曆一四二〇年—一五〇六年)の傳は曼殊院所藏山水圖雙幅の處に於て略々これを記したるも其畫風の因由を明にせんが爲め茲に少しく其私淑せる宋元の名家を談せん

宋の馬遠光宗寧宗の兩朝西曆十二世紀の終に仕へて畫院待詔となり山水人物花鳥共に院中獨歩と稱せられたり

夏珪馬遠と時代を同うし亦畫院待詔たりその山水を寫すや筆法老蒼落墨淋漓として唐朝以後其右に出づるものなしと稱せらる

梁楷少しく遠珪に倣れて畫院待詔たり人物山水道釋鬼神を畫くに巧なりしも性磊落榮名を喜ばず日夕酒を汲み以て自ら樂みしといふ其作の世に傳へらるゝものは皆精緻ならず多く減筆の法を用ゐたり

雪舟は上記名家の遺蹟を尋繹せしのみならず傍ら牧溪に私淑し又玉澗顔輝の筆意をも研鑽したるが尙これを以て足れりとせず親しく自

から支那に遊びて技術を陶冶せり其玉澗を慕ひしは今尙九州の西部に玉澗の筆意に倣ふと歎せる雪舟の畫の存するあるを以て知る可し

此山水圖上の文に依れば雪舟支那に在りて頗る設色の法をも習ひしものゝ如くなれども歸朝の後は専ら墨畫に心を傾け青黃等の色彩は

唯稀にこれを用ゐたるのみ

こゝに出せる山水圖は多年雲谷周防山口に留まりて後素の技を學びたる高弟宗澗藏主に圖式の秘訣を示したるものなれば雪舟の衣鉢ともいふべき珍物にして疎々たる墨痕神趣涯りなく觀る人の心を引き

て直ちに塵界の外に去らしむるの感あり聞く狩野氏の弟子を教授するや常に此圖を以て標準としたりと所以ありと云ふ可し

RAPID LANDSCAPE SKETCH.

BY SES-SHŪ.

(Ink-sketch; 4 feet 9 $\frac{1}{4}$ inches by 1 foot $\frac{1}{4}$ inch.)

OWNED BY THE TEMPLE JI-SHŪ-IN, SHŌ-KOKU-JI, KYŌTO.

(COLLOTYPE.)

The life of Ses-shū (1420-1506 A.D.) has already been given in the notes attached to the landscape of Man-shu-in (Vol. I.), but in now introducing his works to the reader it will be perhaps desirable to trace the influence of that life upon his art. He was a close follower of the great Chinese artists of the Sung and Yuen dynasties. Ma-yuen of Sung was an incumbent of the Imperial Picture Hall during the reign of two emperors, Kwan-tsung and Nin-tsung (end of twelfth century). He is said to have been famous among the members of the Hall for his depictions of landscapes, portraits and flowers and birds.

Hsia-kwei, a contemporary of Ma-yuen, was also an incumbent of the Picture Hall. He was especially skilled in making rapid landscape sketches, and in this was considered the best artist that China had had since the Thang dynasty.

Liang-kei, a younger artist, also noted for landscape, portrait, and flower and bird paintings, became Member of the Hall a little later. Besides these he delighted in drawing various Buddhistic and Taoistic deities. He was reckless of honour and fame, often drinking and carousing by night and by day. The works remaining to us from this artist are, in spite of great talent, both slight and rough, showing little care in the use of the brush. This style of work is called a "curtailed system of painting." (Gen-pitsu).

Besides these three Ses-shū studied also from the artists Mu-chi (Mok-kei), Yueh-kan (Giok-kan),* and Yen-hui (Gan-ki). Not satisfied with mere imitation, he went in person to China in order to study under a living teacher, but, failing to find one worthy of him exclaimed that in all China there was no one to instruct him. (see Vol. I.)

While abroad he is said to have studied in colour, and, indeed, makes this statement himself in the writing at the top of the landscape here reproduced; yet, after his return he worked almost entirely in black and white, and even when he used colour did so very sparingly.

The picture here given is one which is painted in unusually bold, sweeping brush strokes, for in it his purpose was to instruct his famous pupil Sō-yen Zō-su, who lived with him many years at Un-koku, in the province of Su-wō.

Tradition says that this picture was constantly in use in the Kanō school, both as an object lesson and a method of instruction. Such sublime dignity, simplicity and power are not found in any other artist.

* That he studied Yueh-kan's style may be known from the fact that in the Western provinces of Kiu-shih there exist several works of his in which he states that he has been deliberately imitating the style of Yueh-kan.

相陽京開新之役金吾食育有軍乙之曲并
 海不於茲驚勉勵尤深也今告降謂曰
 獲前一國以服為家不與美求為青魏歲日亦貴
 維余服之心老之知所以制而通于平志新拓者
 西漢星與日合帝入太家園北涉大江經齊晉
 郭王于泚水為年雖然擇深清拔一之稱也
 茲長有朝并居在二人以時名相廷信最也
 破星之德多歲○為降下即也難不吾祖如我周之兩制
 化指後皆一兼我軍地故其稱也厚也又稱之為孫仰
 兩頭心誠之為妙也手應之為之願謝吉焉

明應元年春中謝

四明王事第一座應院主六翁雲舟士



雪舟

楊柳觀世音菩薩畫紙本墨畫 藝阿彌筆

型二尺九寸、横一尺一寸八分

京都市臨濟宗南禪寺塔頭天授庵藏

首楞嚴經十卷支那唐般若密帝譯藏經成梵に觀世音菩薩が三十二種の妙應用を示すに當り第一に諸の菩薩三摩地に入り無漏道を修行して勝解圓滿せんとするときは我れ佛身を現じて其爲めに法を説き解脱を得せしむべしと説ける文あり之を表象せるものは乃ちこの觀世音なるが楊柳の名は其座邊に柳枝を挿める瓶子あるに由るものならん又或は之を青頭觀音といふは其戴ける天冠の色に因めるものならん門外の人こゝに出せるが如き衣袂に紋様なき大士の像を見れば直ちに之を白衣觀音とするもあれど是れ誤なり白衣の大士は比丘比丘尼身を現するときに限れり

藝阿彌氏は中尾名は眞藝學見と號す眞能即ち能阿彌の子にして長祿寛正の交西暦第十五世紀の央足利將軍義政に仕へたる畫坊なり父眞能及び其子眞相と共に三代墨畫の名手なるが其畫風は相國寺の畫僧周文西暦第十五世紀の始の人を祖とし創意あり氣韻あり絶えて俗筆を留めずこゝに出せる觀音大士は藝阿彌の傑作にして慈顏溫容恰も生るが如く其墨痕の冲澹道雅なると共に人をして自ら崇敬の念を生ぜしむ此畫によりて亦東山時代の嗜好が如何に消弭なりしかを窺ふに足る可し

THE WILLOW AVALOKITEŚVARA.

BY GEI-AMI.

(Ink-sketch; 2 feet 10 $\frac{1}{4}$ inches by 1 foot 2 inches.)

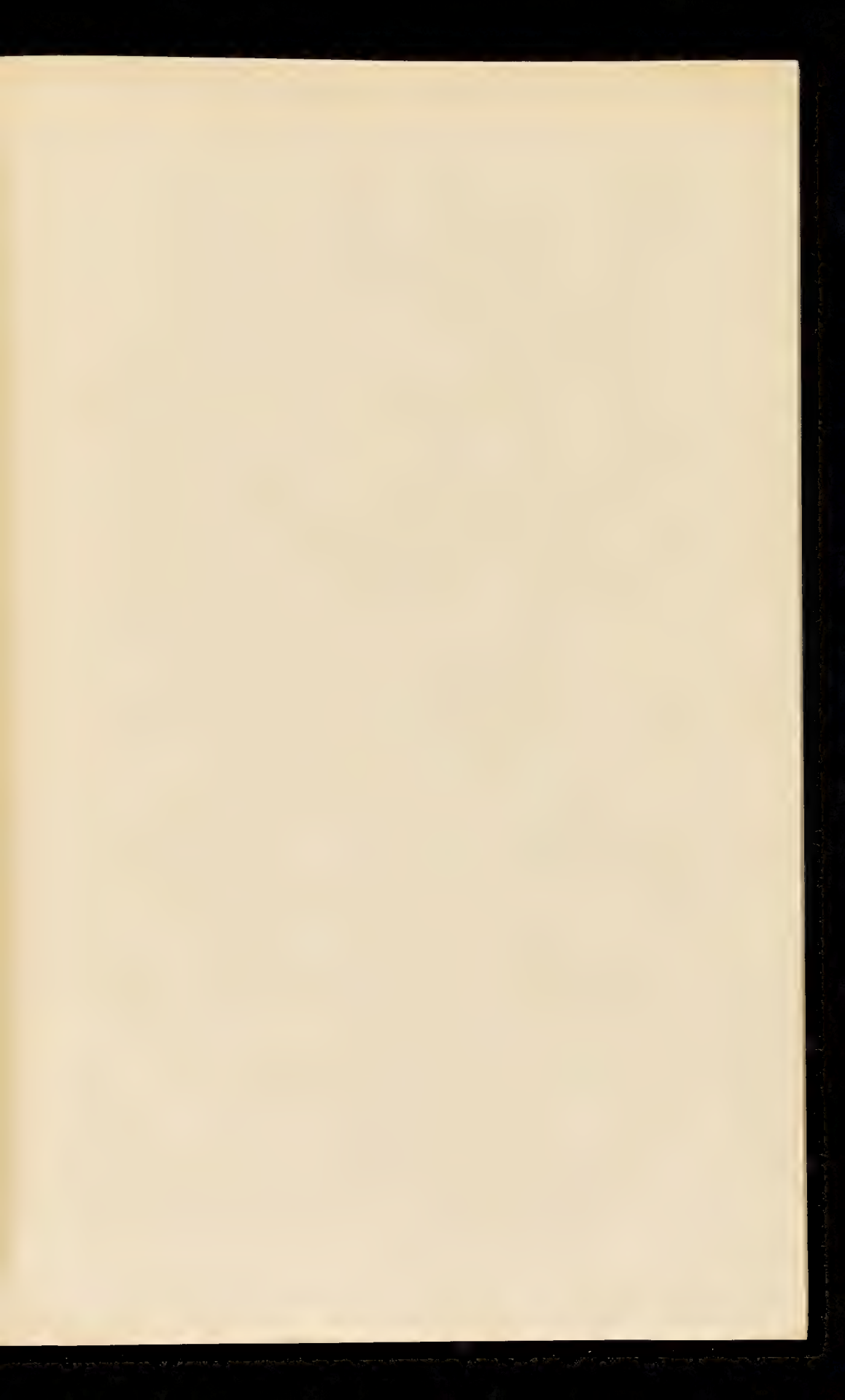
OWNED BY THE TEMPLE TEN-JU-AN, NAN-ZEN-JI, KYŌTO.

(COLLOTYPE.)

In Sūtraṅgama Sūtra it is said that when Avalokiteśvara was going to reveal his thirty-two mysterious faculties he first manifested himself as a Buddha to preach the law to the other Bodhi-sattvas who were engaged in meditation in order to obtain final liberation. The picture here represents the saint in this phase of being. The name willow may be of Chinese origin and may have been derived from the flower-pot beside him which is generally filled with willow-branches. The other epithet, the Blue-headed Avalokiteśvara, which we sometimes meet with, comes from the colours of the veil he wears over his head.

Gei-ami, whose family name was Naka-o, was a son of Shin-nō (Nō-ami). His private name was Shin-gei and his pen-name Gaku-sō. His style of painting resembles his father's; it first came from that of Shū bun who lived in Shō-koku-ji, Kyōto, in the beginning of the 15th century. But it is rich in originality and taste having no trace of crudeness or vulgarity. He served the Shō-gun Ashi-kaga Yoshi-masa and occupied the office of *Dō-bō* (attendant). His father Shin-nō and his son Shin-sō as well as himself were all artists of great renown. The mild and calm expression of the face of the Avalokiteśvara and the quiet and peaceful attitude give us proof of the high development of sacred art during the Ashi-kaga period.





山市晴嵐及洞庭秋月圖紙本墨畫 相阿彌筆

瀟湘八景圖六幅二、幅缺中の二幅

(各幅縦一尺二寸四分、横八寸六分)

京都府下臨濟宗大徳寺塔頭大仙院藏

相阿彌氏は中尾名は真相鑑岳又は松雪齋と號す藝阿彌即ち眞藝阿彌陀佛の子なり應永正長の頃西暦第十五世紀の始京都に生れ父と共に足利將軍義政西暦一四四四年—一四七三年在職に仕ふ頗る多藝にして書を好くし詩歌に長じ點茶の道に精通し亦畫に巧なり就中其畫は相國寺の僧周文(西暦第十五世紀の始)の人の法を本とし宋僧牧溪及び玉潤の筆意を學び頗る其妙を得たり山水人物花鳥大抵墨畫にして色彩を用ゐず清雅溫實尤も愛玩に適せりこゝに撰出せる瀟湘八景圖元は八幅ありしものならん現存するは只六幅のみを觀るに落筆精妙神韻飄渺毫末の霸氣を存せず父眞藝と祖父眞能との長所を把り打て一九と成したるが如し相阿彌亦鑑識に長じ庭園を築くに妙なり其鑑定を経たる古書畫は今に至るまで眞偽を爭ふ者なく其意匠に成れる大仙院の庭の如き石林丘の趣を極めて後世築庭の模範と稱せらる斯程の人なれども惜むべし其生卒の年月詳ならず美術愛玩の人をして望に秋月曉雪の囑を發せしむといふ

TWO OF THE EIGHT FAMOUS SCENES IN HSIAO AND HSIANG

(KAKEMONO).

BY SÔ-AMI.

(Each, 1 foot 2½ inches by 1 foot ½ inch.)

OWNED BY THE TEMPLE DAI-SEN-IN, DAI-TOKU-JI, KYÔTO.

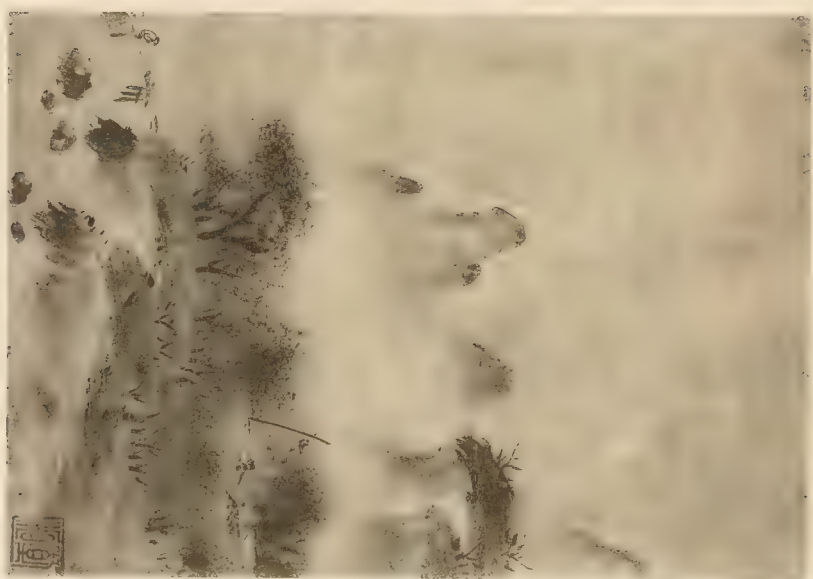
(COLLOTYPE.)

I. Fine weather on a hillside town.

II. Autumnal moon over the lake Tong-ting.

Sô-ami is the artist-name of Naka-o Shin-sô, who was also called Kan-gaku or Shô-setsu-sai. He was a son of Shin-gei, known as Gei-ami. Sometime during the periods of Ô-yei and Shô-chô (beginning of the 15th century) he was born in Kyôto, and while young he together with his father served Shô-gun Yoshi-masa (1444-1473). He was skilled in various arts, e.g. hand-writing, poetry, tea ceremony, etc. On account of his skill in tea ceremony he was reckoned as one of Tea-saints. The style of his painting was derived from Shû-bun, who lived at the beginning of the 15th century, and was a priest of Shô-koku-ji. After he learned the modes of Yueh-kan (Gyok-kan) and Mu-chi (Mok-kei) of Sung he is said to have understood the secrets of art. Landscape, human figures, and flowers and birds he painted in ink without colour. The simplicity and gentleness of his work produce an impression of calm pleasure.

There must have been eight *Kakemono* originally corresponding to the eight scenes on the Rivers Hsiao and Hsiang, but only six of them have been preserved to us. Sô-ami's style seems to be a successful combination of the most excellent points of his father, Gei-ami and his grandfather, Nô-ami, and the fidelity with which he adhered to the canons of his art may be seen even in the pictures here given. He is known besides as a connoisseur and a specialist in garden-art. All those art-objects which have been judged by him are generally regarded as genuine. The famous garden of Dai-sen-in which was designed by him is considered to be the model of our best gardens. The date of his death is not certain.





波浪圖襖(金碧紙本墨畫)

筆者不詳

(三枚連襖、縦六尺八寸、横一丈五尺四寸)

京都市淨土宗西山派總本山禪林寺藏

波浪圖の襖總數十二枚あり、こゝには其三枚を出せり此圖寺傳は狩野元信(西暦一四七六年—一五五九年)畧傳東海庵所藏瀨細八景圖の處に出づなれども畫法によりて察するところ恐らくは長谷川等伯(西暦第十六世紀の終の人にして長谷川流を開き、狩野派と對峙せし名工なり)の筆なる可し其波濤洶湧巖石に激するの狀觀る者をして覺えず壯快を呼ばしむ、運筆沈重にして面も雄健尋常畫史の企て及ぶ所にあらざるなり

WAVES.

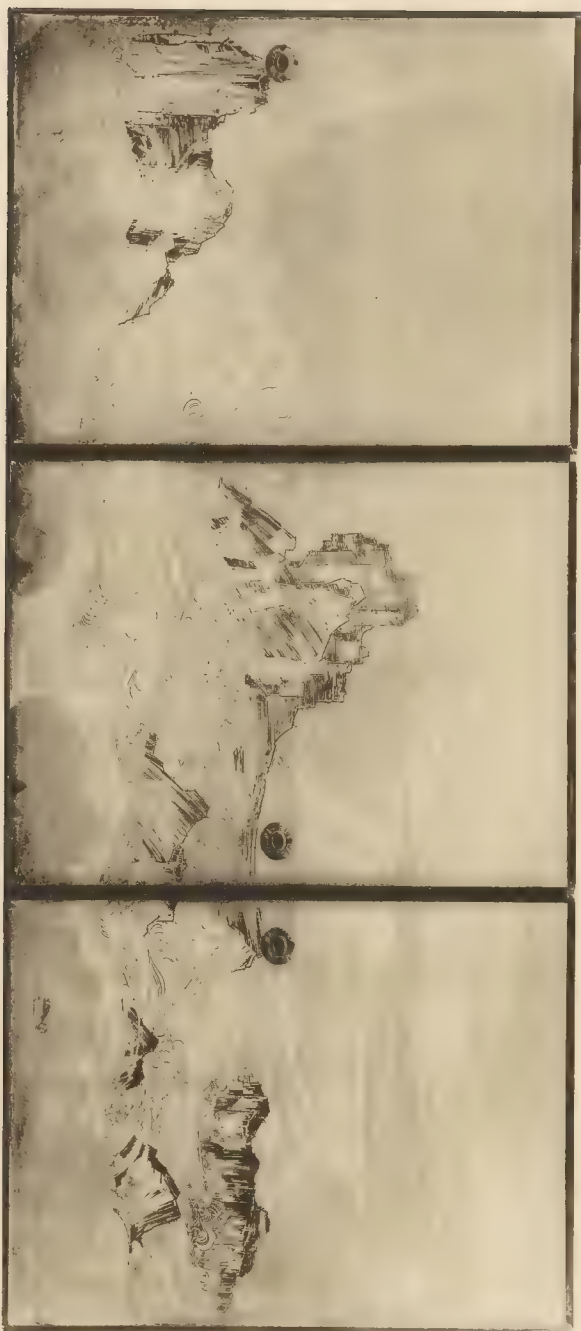
ARTIST UNKNOWN.

(Gold sliding screens, coloured; 6 feet 8 $\frac{1}{2}$ inches by 15 feet 2 $\frac{1}{2}$ inches.)

OWNED BY THE TEMPLE ZEN-RIN-JI, KYÔTO.

(COLLOTYPE.)

The three *fusuma*, or sliding screens here reproduced belong to a well-known set of twelve. According to the archives of the temple they were painted by Kanô Moto-nobu (1476-1559 A.D. see Vol. I.), but their authenticity is open to question. We know that Moto-nobu was skilled in depicting waves, but whether he actually painted these or not we have no means of determining. Some authorities ascribe them to Hase-gawa Tô-haku, a distinguished artist who flourished at the end of the sixteenth century and became founder of the Hase-gawa school in opposition to the established Kanô school. The present painting is undoubtedly the work of a superior hand, and conforms most strictly to the artistic traditions of that day. The vigour of wave-motion is notably fine.





人物及花青圖屏風(金碧紙本着色) 海北友松筆

第一四四圖 第二牡丹圖

(各五尺八寸六分、横一丈一尺四寸六分)

京都府下臨濟宗大本山妙心寺藏

海北友松名は紹翁近江の堅田に生れ狩野水極西暦一五四三年一五九〇年に就きて後素の技を修めしが後朝鮮に赴き宋の梁楷西暦第十三世紀始の宋人の筆意を學び歸朝の後京都に住せり其畫風雲谷に非ず狩野に非ず別に自から一機軸を出せしも山水人物花卉鳥獸等多くは楷が渴筆の法に依れりと言へて墨龍を作りて朝鮮王に獻せしに王大に喜び書を賜ひて其技を賞せり又後陽成帝西暦一五八七年一六〇一年在位の奉宮に在せし時就て畫法を問ひ給ひしことありと云ふ以て其名聲の高かりしを知るへし友松は長壽にて慶長二十年(西暦一六一五年)八十二歳を以て歿せり其畫初めは輕快雋逸なりしが晩年に至りては清潤雄麗の趣に變じたりといふこゝに出せる四皓の圖は呂望支那周初の老饅の圖と共に又牡丹の畫は梅花の畫と共に各々一雙の屏風を成せり四皓は前漢の高祖が晩年寵姬の言を納れて太子の廢立を行はんとせし際策士張良西暦紀元前第三世紀の人が太子の地位を安せんが爲めに其生母呂后をして招徠せしめたる四人の隠士にして名を東園公綺里季夏黃公及び角里先生といふ共に八十有餘の老翁にて服膺皓白衣冠奇偉なりしとぞ呂望の雅約四皓の棲隱の如きは古來支那の歴史畫題として吾人の目に慣れたるものなれども友松の此圖は意匠尋常ならず且筆法森嚴傳彩鮮麗なるに由り妙心の畫書を觀し者にして此屏風を記憶せざる者は殆んど稀なり牡丹圖は一層華美なれども筆致漫ならず硬ならず富貴婉約の態觀る者をして身の沉香亭北に在らざるやを疑はしむ妙心寺には尙數雙の屏風を藏す皆是れ彼れが中年以後の作にして極て傑作と稱するものなり

THE FOUR VENERABLE PHILOSOPHERS WITH BOY ATTENDANT, AND PEONIES.
(TWO FOLDING-SCREENS.)

BY KAI-HOKU YÜ-SHÖ.

(Gold and colours; each 11 feet 3 3/4 inches by 5 feet 9 1/4 inches.)

OWNED BY THE TEMPLE MYÖ-SHIN-JI, KYŌTO.

(COLLOTYPE.)

Kai-hoku Yü-shö whose real name was Jō-yeki, was born in Kata-da, Ōmi. He studied painting under Kanō Yei-toku (1543-1590 A.D.). Afterward he went to Korea, and there worked in the style of Liang Keai (the beginning of the thirteenth century), of the Sung dynasty of China. On returning to Japan he founded a new school quite different from the styles of Ses-shū (called Un-koku) and Kanō. His landscapes, figures, birds and animals were, it is said, painted mostly in the style of Liang Keai.* Once he painted a great ink dragon and sent it to the king of Korea, receiving in return a letter of thanks and appreciation. The Emperor Go-yō-zei (1587-1611 A.D.), while yet a crown prince summoned him to the palace in order to question him on matters of art. From these facts we may learn how greatly he was honoured in his own day. In early youth his style of painting was light, graceful, and pleasing, but as he grew older it became more pure, refined and polished. He died at the advanced age of eighty-three, in the 20th year of Kei-chō (1615 A.D.).

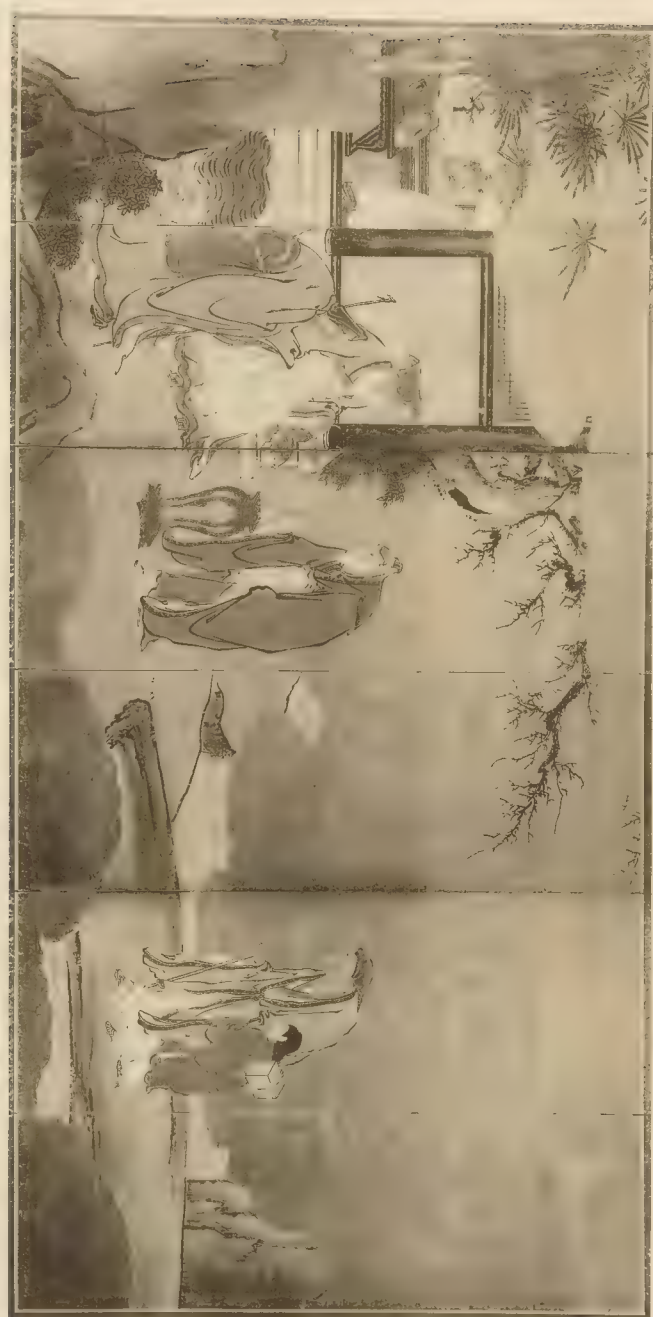
The picture of the four philosophers here given, formed a pair of folding screens with that of Leu-mang (Rio biō, an old hero in the beginning of the Chou dynasty of China), and the painting of peony-flower with that of plum-blossoms. The four white-haired sages** were the hermits whom Chang-Lang (Chō-riō, a strategist in the 3rd century B.C.) recommended to the Empress Leu and invited in order to retain the crown prince's position, as the Emperor Kan-tsu (of the former Han dynasty), following the will of his concubine, intended to vanish the crown prince. They all were old men above eighty years of age, their hair, beards and eye-brows being quite white; also they wore curious dresses and caps. Though these subjects are a common place among the historical pictures of China, the one here reproduced is admirable in design, accurate in execution and fine in colour so that few who see the stores of art-relics at Myō-shin-ji fail to take special notice of these folding screens. The picture of peony-flowers is exceptionally beautiful and has no mark of crudeness or awkwardness. The natural charm of the picture make the beholders feel as if they were at the northern balustrade of Zin-kō-tei (a hut in the place famous for peony flowers in China). These master-works are productions of the latter half of Kai-hoku Yü-shō's life.

* His peculiar style was called 'Kap-pien' or 'Kau-fo-de,' which leaves spots where the ink has left no marks.

** Tōyōn-kō, Kikō, Ka-kō-kō and Lo-kō-sen-sai.

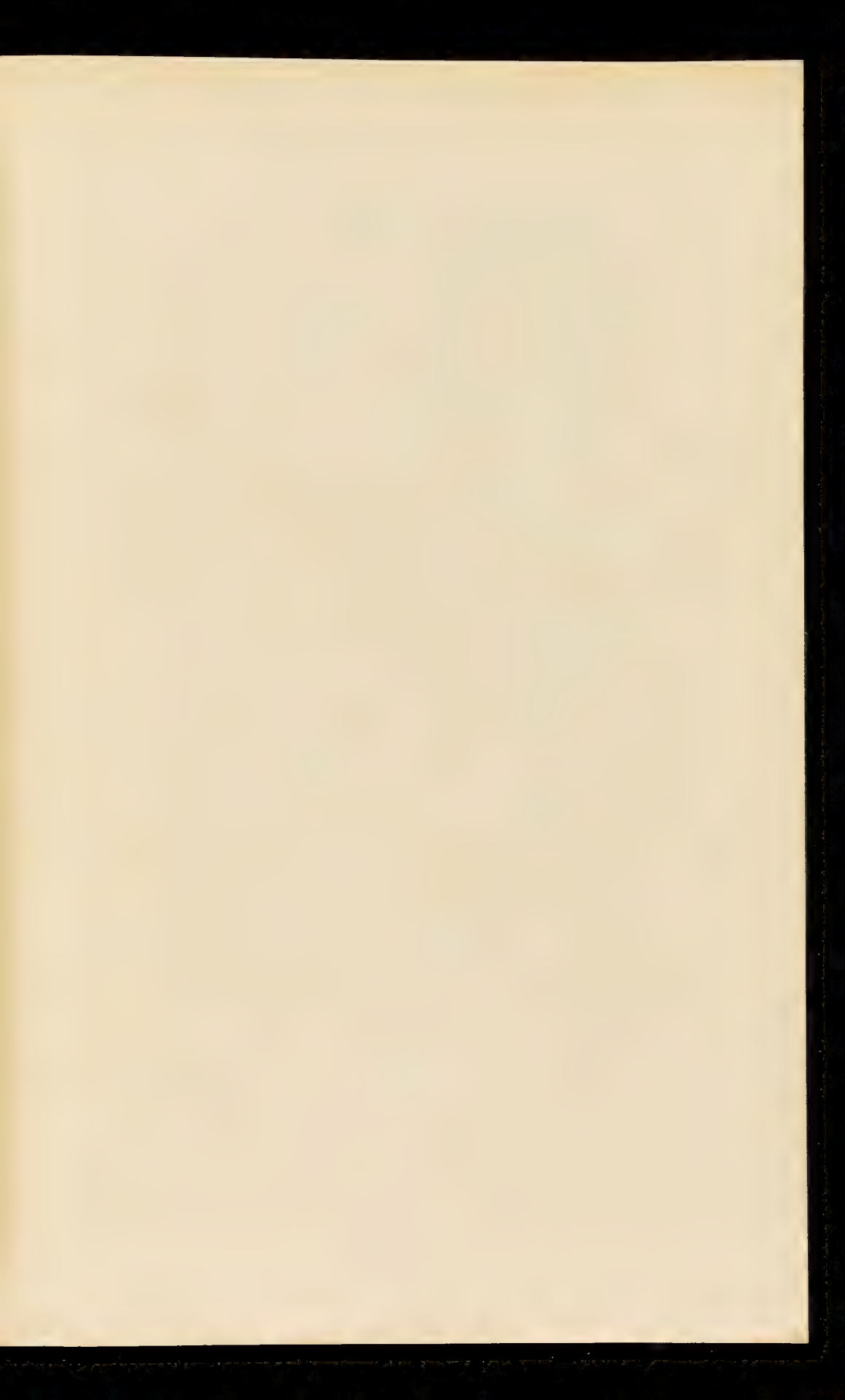
一、二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

人呼公非有國風金聲澤木音也









幸牛花圖襖紙本金碧着色 狩野山樂筆

(三枚連襖、幅六尺九寸、横一丈四尺七寸)

京都府下臨濟宗妙心寺塔頭天球院藏

狩野山樂又三樂と號す名は光頼本姓は木村通稱年三といふ永祿二年西暦一五五九年近江に生る幼少の頃より豊臣秀吉西暦一五三六年、至一五九八年に仕へて扈從たり秀吉其畫才あるを知り命じて狩野永徳に學ばしめしが後遂に父子の義を結ばしめ狩野氏を授け名を修理亮と改め士林の列に入らしむ山樂克く永徳の筆法を傳へ龍虎馬賊等に至りては却て出藍の譽あり又土佐派の古畫法に倣ひ能く歌仙の圖を作れり京都本派本願寺飛雲閣の第二層に現存するもの、如きは土佐古名匠の作に對して毫も遜色あるを見ず又彼の有名な桃山百變屏風の畫は大半其筆に成れりといふ晚年支那宋元西暦第十世紀の央より第十四紀の央に至るの畫風を慕ひ筆力益精巧を極め京狩野の祖と仰がるゝに至れり秀吉の歿後大阪に在りしが豊臣家の亡ぶるや男山邊の瀬本坊に投じ髪剃して山樂と號し坊の主昭乗に畫を教授せり昭乗は後に松花堂又は懺々翁と號し畫に名を博せし僧なり山樂は徳川氏が豊臣家の遺臣を追求せる際に、も畫工の故を以て免され一たび家康西暦一五四二年一六一六年に謁して還た京都に歸り寛永十二年西暦一六三五年七十七歳を以て歿せりといふ

こゝに出せる圖は土佐派の筆法に賴する所と狩野家相傳の描式と混會して一種の奇觀を呈せり亦得がたきの珍品といふべし

MORNING GLORIES.

BY KANÔ SAN-RAKU.

(Gold sliding screens; coloured, 13 feet 10½ inches by 6 feet 8½ inches.)

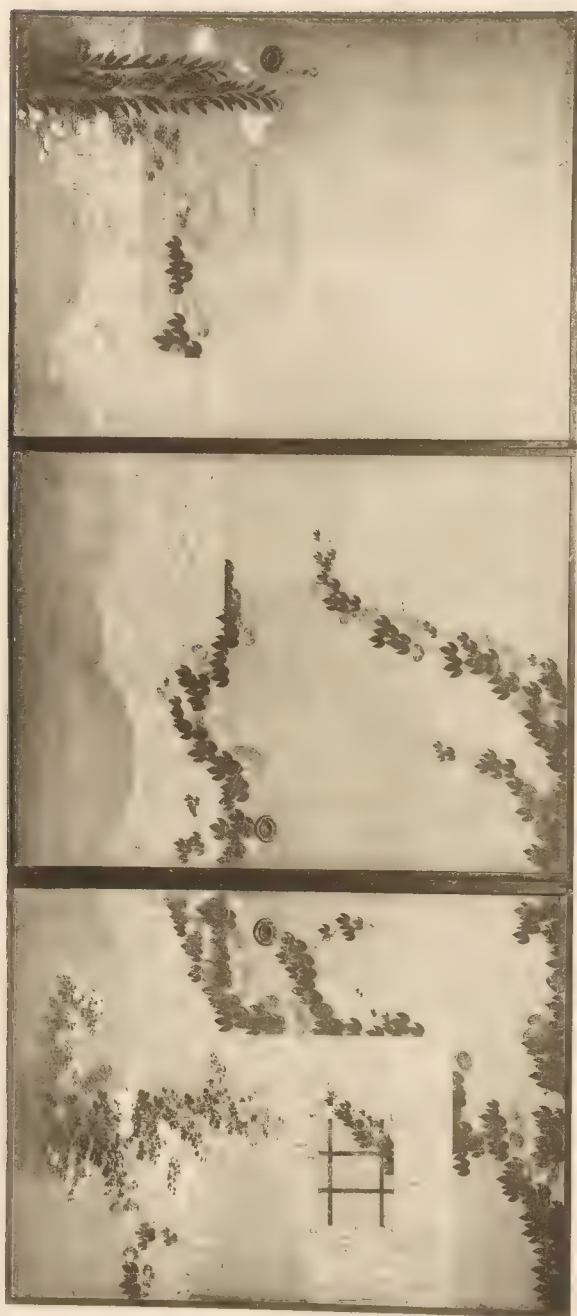
OWNED BY THE TEMPLE TEN-KI-UN, MYÔ-SHIN-JI, KYÔTO.

(COLLOTYPE.)

Kanô San-raku was born in 1559 A.D. of the family of Ki-mura, Ômi province. He was fond of painting from his boyhood and, under the instigation of Tai-kô Hide-yoshi went to Kanô Yei-toku for the study of pictorial art. As he showed great ability while under this teacher, Tai-kô further ordered the latter to adopt the former and treat him as his son-in-law. He became thus a scion of the great artist's family and has borne the name of Kanô ever since. His style was in exact imitation of Yei-toku's, but in painting dragons, tigers, horses, eagles, etc., he is said to have been even superior to his teacher. Imitating the old style of the Tosa school he often painted the portraits of Japanese poets. There exists, for instance, a good example of such painting in the second story of Hi-un-kaku of the Western Hon-gwan-ji, Kyôto, and more than one half of the hundred folding screens of the Momo-yama palace are said to have been painted by him.

In his old age he turned his eyes to the Chinese style of Sung and Yuen (from the middle of the 10th century to the middle of the 14th century) and he was successful in imitation and showed great skill in this direction also. After the death of Hide-yoshi he still remained at Ô-saka, and after the fall of Ô-saka he took refuge with Shô-jô of Taki-moto-bô (a temple), where he taught painting (Shô-jô became a famous artist later on and was known by the name of Shô-kwa-dô, Shô-jô-ô). At the time that the Shô-gun Tokugawa was engaged in punishing all the remaining retainers of Tai-kô, San-raku was not arrested because he was an artist. Once he had an interview with the Shô-gun Iye-yasu and came back to Kyôto where he died in 1635 at his 77th year of age.

In the picture here given we have an interesting and unusual combination of well-known traditions of the Kanô school combined with Tosa.





胡騎狩獵圖紙本着色

狩野山樂筆

床間張附の一部

(張附全幅員竪七尺四寸五分、横五尺四寸)

京都市真宗本派本山本願寺藏

狩野山樂(西曆一五五九年—一六三五年)の傳は天球院の牽牛花圖の處に出せり山樂の畫は永徳の豪放を失はずして而も瀟洒の趣に富めりこれを形容すれば恰も鶴を揮ふの美少年の如し筆力甚だ剛健なれども姿態頗る優美敬す可く亦愛す可し真に京狩野の祖たるに恥ぢざるなり

こゝに出せる圖は本派本願寺の書院に屬する一小室床間の張附なり此書院は曾て伏見桃山城中に在りしものを移して建てたるものにして此畫は則ち山樂が主家豊臣氏の爲めに十分意匠を凝らし且筆力を傾けて描きしものならん今此に出すは僅に其一斑に過ぎされども猶らこれを看れば全豹の妙を察するに餘ある可し

HORSEMEN HUNTING (A PORTION OF A WALL-PAINTING).

BY KANÔ SAN-RAKU.

(Coloured; 7 feet 4 inches by 5 feet 3 3/4 inches.)

OWNED BY THE TEMPLE NISHI HON-GWAN-JI, KYÔTO.

(COLLOTYPE.)

A note concerning the artist **Kanô San-raku** (1559-1635) will be found with the picture of the Morning Glory of the temple Ten-kiû-in in the present volume.

San-raku's frank method of painting combined with his father's bold and intrepid style, gives him admirable power in depicting such a scene as this. In it a handsome youth seems about to kill a burly ruffian with his sword. The strength of the artist is wonderful, and the whole spirit of the picture is rich and free. From such a work we can see why San-raku became one of the chief representatives of the Kanô school in Kyôto.

The picture here given is reproduced from the wall-painting of a hall of the temple Nishi Hon-gwan-ji. The hall is said to be a relic of Momo-yama palace (built by Tai-kô Hide-yoshi), and San-raku must have drawn for it with his best intention and greatest skill, at the command of his master Tai-kô. Though this picture only represents a portion of the whole painting, yet, within itself may be seen both variety and complexity.

[illegible]

本間走馬の一巻

貼寶鐵圖 鼎本首出

長理山樂堂

HORSEMEN HUNTING (A PORTION OF A WALL-PAINTING).

BY KANŌ SAN-RAKII.

(Coloured; 7 feet 4 inches by 2 feet 3 3/4 inches)

OWNED BY THE TEMPLE NISHI HON-GWAN-JI KYOTO.

(COLLOTYPE)

1. Note concerning the **Khao San** (1250-1023) will be found with the picture of the temple (Clay) of the temple (T-14) in the present volume.

The picture here given is reproduced from the wall-painting of a hall of the temple of Mont-gwan-jin. The hall is said to be a relic of Momoyama palace (built by Tai-to, 1183-1210), and to have been burned down when the temple was destroyed by fire in 1632. It is the only picture of a picture in a picture, and is the only picture of a picture in a picture.





風雷二神圖屏風(金碧紙本着色) 俵屋宗達筆

(二枚折一雙、各畫幅五尺一寸、横五尺六寸)

京都市臨濟宗大本山建仁寺藏

風神は梵語に婆度といふ、帝釋天に隨伴して時に天車を同うし又或は百千の駿馬を駕せる輕快なる光明車に乘ずることあり印度の最古經典理具釋院の中にこの神を贊せし頗あり其記する所によれば此の神の本體は矢張普通に云ふ風なれどもこの風こそは諸神の靈魂天地の本にして其聲聞くべきも其形見るべからずと稱す今本圖に見るが如き形は全く後世人の想像に出るものなり雷神は水火電の三神と俱に二十八部衆の中第二十六位に合舉せられ雷神は天雷電神は地電水火二神は水火を以て其身を莊嚴し皆夫妻を備ふとあり既に夫妻あれば其具體なることは分明なれども其元は無形の雷鳴を指せるものなるや疑なしこゝに出せる風雷二神の形象は何れの時何人が始めて描き出ししものなるやを詳にせざれども印度の古經典に依れるものにはあらざるが如し

俵屋宗達氏は野々村字は伊年對肯軒と號す能登に生れ加賀の金澤に住し狩野永徳西暦一五四三年一五九〇年を師として丹青の技を修め後日本の古畫を參酌して一家を成せり其生没年月は詳ならず畫風は本阿彌光悅西暦一五五八年一六三七年に似て設色濃潤なれども格調卑俗ならず有名な尾形光琳西暦一六六一年一七一六年は實にこの宗達を慕ふて畫界に一派を開きたるなり聞く光琳が臨模せる二天の圖は現に一貴神の家に藏せるよしにて其流麗成はこの圖に過ぐることあらんも氣韻に至ては遠く及ばざるを認むと云ふ以て宗達が龜譜の如何に深奥なるやを悟るべし

THE TWO GODS, WIND AND THUNDER.

BY TAWARA-YA SÔ-TATSU.

(Coloured, 5 feet 6½ inches by 5 feet.)

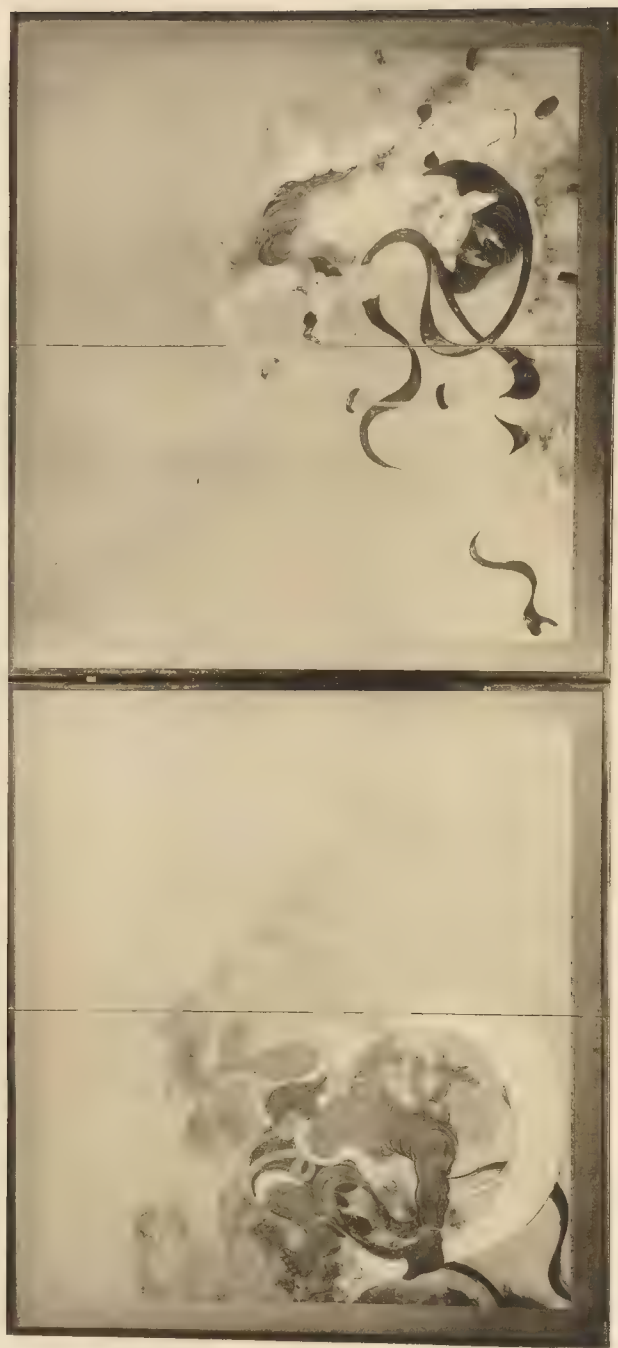
OWNED BY THE TEMPLE KEN-NIN-JI, KYÔTO.

(COLLOTYPE.)

The God of Wind, Vâyu, is said sometimes to ride in a carriage which is drawn by many thousands of noble steeds, or to ride in a heavenly car together with Śakra Indra. In the R̥g-veda, the most ancient sacred books of India, there are some hymns addressed to this god. In them, the wind, the moving air, is considered to be the spirit of the God, and the origin of all phenomena, his voice being audible and his body invisible. So it is clear that the curious form here given originated at a later period. The God of Thunder is often mentioned together with the Gods of Water (Varuṇa), Fire (Agni), and Lightning, as one of the twenty eight classes of Gods. His body is said to be decked with heavenly drums, as represented in the picture here. We have no means of ascertaining when these gods took on such forms as they bear now.

Tawara-ya Sô-tatsu born of the family, Nono-mura, was otherwise known by the names of I-nen or Tai-sei-ken. He was a native of Noto province and, while living in Kana-zawa, Kaga province, learned painting from Kanô Ei-toku (1543-1590). Afterwards he invented his own style by combining various points of excellence of all the schools. The dates of his birth and death are not certain. His style bears a resemblance to that of Hon-ami Kô-yetsu (1558-1637 A.D.), especially in colouring which in both is thick and rich. O-gata Kô-rin (1661-1716) a famous artist of *Maki-ye* (pictures drawn with gold or silver upon lacquer ware), taking as model the paintings of Sô-tatsu, originated a new school of painting on lacquer. The pictures of the two gods by Kô-rin drawn in imitation of the pictures given here are in the private collection of a certain Japanese nobleman. Connoisseurs say that the copy is superior to the original in beauty, but far inferior in tone and spirit. Indeed Sô-tatsu is unrivalled in his own branch of art, and will stand forever as leader of one of the most famous schools.

「と」の字を「精」に改むるは、和名の「精」典に於けるものなり
「と」の出ずる處、唐書に「唐は唐の國に於ては唐に下屬する由」
「其天に神降して、神を奉祭するものなり」とあり
「唐」字を「唐」に改むるは、和名の「唐」典に於けるものなり
「唐」の出ずる處、唐書に「唐は唐の國に於ては唐に下屬する由」
「其天に神降して、神を奉祭するものなり」とあり
「唐」字を「唐」に改むるは、和名の「唐」典に於けるものなり
「唐」の出ずる處、唐書に「唐は唐の國に於ては唐に下屬する由」
「其天に神降して、神を奉祭するものなり」とあり



金谷桃李兩園遊宴圖雙幅絹本着色

傳支那明朝仇英筆

第一金谷園 第二桃李園

(各幅縦六尺八寸、横二尺九寸五分)

京都市淨土宗大本山知恩院藏

金谷園は支那晉代の富家石崇西暦第三四世紀の交が河南省河南府の西に築ける別墅にして地名に因りて稱く名けたるものなり今尙其遺墟は金谷園即ち梓澤の清流に臨みて存せり崇は晉廷に有力なりし大官にして園は當時の技巧を極めて造られたるものなりといふこゝに出せる園は彼が晉都の名士を招きて宴を設け詩を賦せしめ成らざるものには爵として三斗の酒を飲ましめしといふ故事を描きたるものなり園中右側の美婦公は石崇にして其後部に侍立せる女子中には崇が身を亡ぼすに至れる愛姫綠珠なども居ることならん

桃李園は支那唐朝の國都長安陝西省西安府の名園にして西暦第八世紀の央詩聖李太白が奉夜この園裡に諸兄弟を會し宴を張り詩を賦し花下にて園樂の樂を爲ししことあり太白が自から其遊を記せる文章を見るに光陰の過ること速にして勝會は得易からず故人獨を棄りて夜遊びしも大に其理あり今夜かく集りて歡悵するは人生の至樂なれば唯宜しく杯を銜みて詩を賦すべし若し此間に詩の成らざるものは彼の石崇が金谷園の例に倣ひ三斗の酒を飲ましむべしといへり園中椅子に踞する四士は即ち太白酒の骨肉にして兄弟連榻桃花爛然たる清霽を賞するの狀酷だ飲羨に堪えたり

仇英は支那明朝時代西暦一三六八年—一六六一年の末年に太倉江蘇省上海附近に生れ十洲と號せり周臣を師として畫を學びしも宋元の名畫を觀る毎に必ず臨摹して習ふ所ありされば其作何れも皆典雅あり最も林泉堂閑興車人物を寫すに長し秀雅靜麗にして然も生動の氣ありと稱せらる清の葉其昌西暦第十六世紀の央に江蘇省松江に生れし畫畫の名匠は彼を稱して趙伯駒西暦第十二世紀の始に出で人物花鳥を畫くに纖巧の妙を得たる人の後身といひ我朝の圓山應舉西暦第十八世紀の央に京都に在りて一畫派を開きし名工等は支那の人物模範を精細に畫かんとするとき必ず仇英の作を以て手本となせりといふ

TWO GARDENS, KIN-KUH AND TAU-LI

BY KIŪ-YING (CHINESE).

[Coloured; 6 feet 8 1/4 inches by 3 feet 9 inches.]

OWNED BY THE TEMPLE CHI-ON-IN, KYŌTO.

(COLLOTYPE.)

Kin-kuh was the name of a villa in Ho-nan, founded by Shi-tsung of the Tsin dynasty of China (between the 3rd and 4th centuries). The name was derived from that of the locality. Its ruins still exist beside stream of Kin-kuh-kan i.e. Shi-tuh. As Shi-tsung was a high official of the Imperial family of Tsin, the construction of his villa was on a grand scale and, being also of fine design, became famous among all literati.

The picture here represents the entertainment of a garden party in which if one should not make a poem, he must drink three *tsu* (about 6 gal.) of wine. The man with a fine beard standing at the right hand of the picture is Shi-tsung himself, and among the chamber-maids standing behind him may be seen his beloved Lu-shu, on whose account he afterwards lost his career.

The garden, Tau-li, was famous in Changan (Si-an-fu in Shen-si) the capital of Thang dynasty of China. About in the middle of the 8th century, Li Tai-po, a famous poet, held a garden party here to which he invited his brothers. His description of the occasion reads as follows;—"Such a night as this when blossoms are beautiful and breezes are gentle has been given us from heaven for our amusement, so that we should do our best in merrymaking, lightening candles, holding wine-glass and composing poems. Those who can make no poetry shall drink three *tsu* of wine, imitating the ancient garden party of Kin-kuh. On the picture here, the four men who sit on chairs are his brothers who praising the blooming peach trees on this calm night, seem happy and filled with appreciation.

Kiū-ying (Kiū-yei) was born at Tai-tsang (near Shang-hai) in the Ming dynasty of China (1368-1661) and his artistic name was Shiu-chou. He learned painting under Chou-sin. His works served as models for all the artists of the Sung and Yuen dynasties. He was skilled in drawing forests, springs, buildings, chriages and human figures. Tung Chi-chang (a famous artist, the native of Sung-kiang in Kiang-su, in the middle of the 16th century) called him an incarnation of Chau Po-ku (who was famed for drawing figures, birds and flowers). When Maru-yama Ō-kyo (a famous artist who founded a school in Kyōto in the 18th century) and others intended to draw Chinese persons or Chinese buildings they took Kiū-ying's productions as models. The influence of Kiū upon our pictorial art must have been also great.

十六世臣の西京遷都の事、一語も聞かず、皆一藩の人の談、謝絶せし時、唯
出す人、御事益々痛く、一應、此の邊より新さるる人の謝、さるる近所へ、關山、瀝澤、西州、等
史、石、雅、等、臣、に、事、す、其、諸の合到、を、稱し、て、都、に、陳、言、す、に、其、藩の、治、り、
然る、を、蒙、り、御、覽、に、し、然、る、其、諸の、に、紹、ち、る、諸の、是、其、昌、昌、源、十六、世、臣の、
所、に、す、皆、其、預、め、に、然、る、其、其、附、り、の、書、典、雖、は、是、の、村、長、等、關、東、車、人、等、を、爲、す、に、
に、事、す、其、諸、を、關、外、を、關、外、に、紹、ち、る、に、し、其、諸、を、事、す、に、其、其、の、諸、藩、を、總、ら、し、て、御、を、
臣、共、に、其、理、明、原、則、并、以、て、一、二、六、八、準、
六、六、準、の、に、事、す、に、人、登、上、を、爲、さ、し、て、關、市、

[illegible]

冷人白く、弟、此の國門に福原と申す會し、穿て、海を越え、船に上りて、南嶽の樂を欲し、
 弟、此國より支那西歸の國門に達西首直に達し、各國より、西洋、亞八洲、の共軌車
 に乗せ、此の國に上り、此の國に上り、此の國に上り、此の國に上り、此の國に上り、此の國に上り、

[illegible]

香譜選六只入茶，麝三只入茶正合

藥一金谷園 藥一縣志園

金谷料李園燕宴圖雙神（錄本青色） 聯支泚即陳世英筆

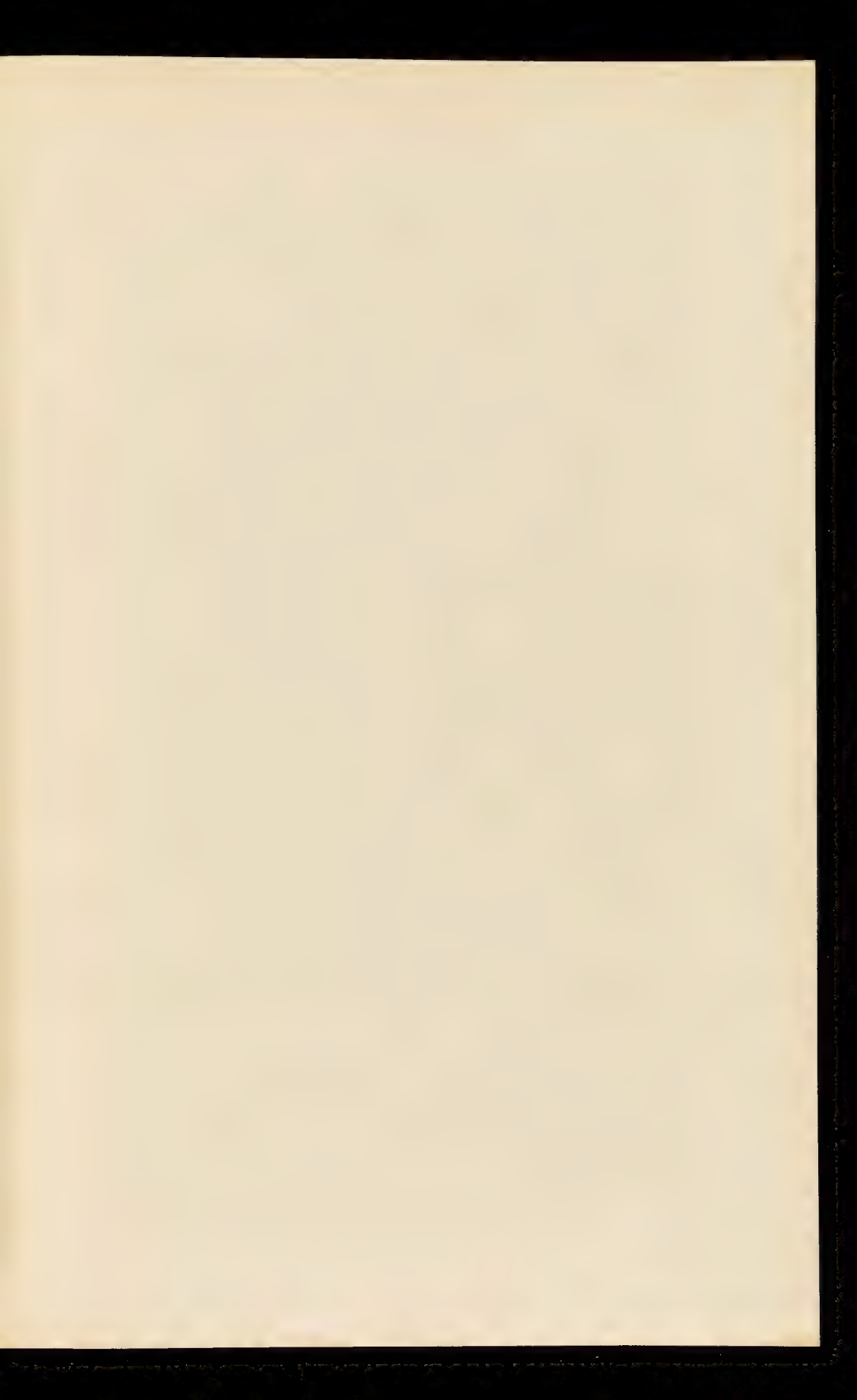
BY KIU-YING (CHINESE).

[illegible]

OWNED BY THE TEMPLE CHI-ON-IN, KYÔTO.

[illegible][illegible]







竹林虎圖硯(金碧紙本着色) 狩野探幽筆
水邊虎圖硯(金碧紙本着色)

京都府二枚連硯 竪六尺八寸 横九尺二寸六分

京都市臨濟宗大本山南禪寺藏

狩野探幽は孝信の長子、初め采女と稱し、後信忠と改め、白蓮子と號す。慶長七年(西曆一六〇二年)京都に生れ、狩野與以西曆第十六世紀に亘りて世に在りし人に扶掖せられて傳家の技を習ひ、後宋僧牧溪等の遺蹟を研鑽し、また可翁、雪舟の筆意を學びて筆力勁健、傳彩簡潔、狩野の畫風を一變して中興の祖と尊崇せらるゝに至れり。探幽は畫として能くせざるなく、山水人物花卉鳥獸盡く妙を極め、大小精粗意に従つて成る寫生は明(西曆一三六八年)一六六一年の舜舉我が土佐派の名匠に對して遜色なく、草書は宋の梁楷、西曆第十三世紀の始の人我が雪舟に比せんとす。異に稱代の名人といふ可し。探幽又書を嗜み、弘法大師の筆蹟を習ひて一種の風骨を備へ、更に點茶の道を小堀宗重(西曆一五七九年)一六四七年、遠州流茶式の廻に問ふて其堂に上り、和歌及び古畫の鑑識も亦皆各造詣する所あり、多藝多能人をして其京賦の高きに驚かしむ。或學者評して曰く、探幽が諸家の長所を採取せし所は古法、服元信と伯仲の間にあれど、意匠の斬新にして手腕の雄健なるは實かに其右に出づ。と彼れは兩回歎命を奉じて紫宸殿の聖賢障子を畫き、又太上法皇の尊容を拜寫して、筆峯大居士の印を賜はり、次で以て號せり。又徳川將軍の知遇を受け、江戸鍛冶橋外に於て居邸を賜ひ、畫家の榮達を極めしが、七十三の高齡を以て延寶二年(西曆一六七四年)京都に没せり。所謂鍛冶橋狩野の祖は此人なり。此に出せる虎の圖は探幽壯年の作にして、蒼筆家風を守りて、頗る森嚴に耽々たる視迷々の欲、兩圖の中に躍如たり。乃ち甲圖は木版に附して、彼が着色の巧妙なるを示し、乙圖は寫真版を用ゐて、其筆勢の雄渾なるを窺ふに便す。兩々相對照せば、駿下風生の思あらん。

TIGER IN BAMBOO GROVE (SLIDING SCREENS),
(WOOD-CUT.)

TIGER DRINKING AT RIVER (SLIDING SCREENS),
(COLLOTYPE.)

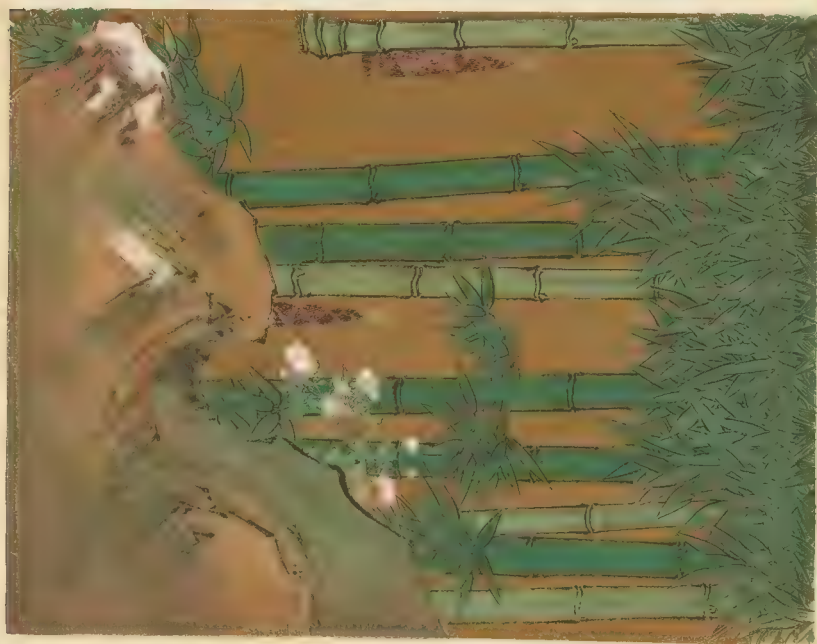
BY KANÔ TAN-YÛ.

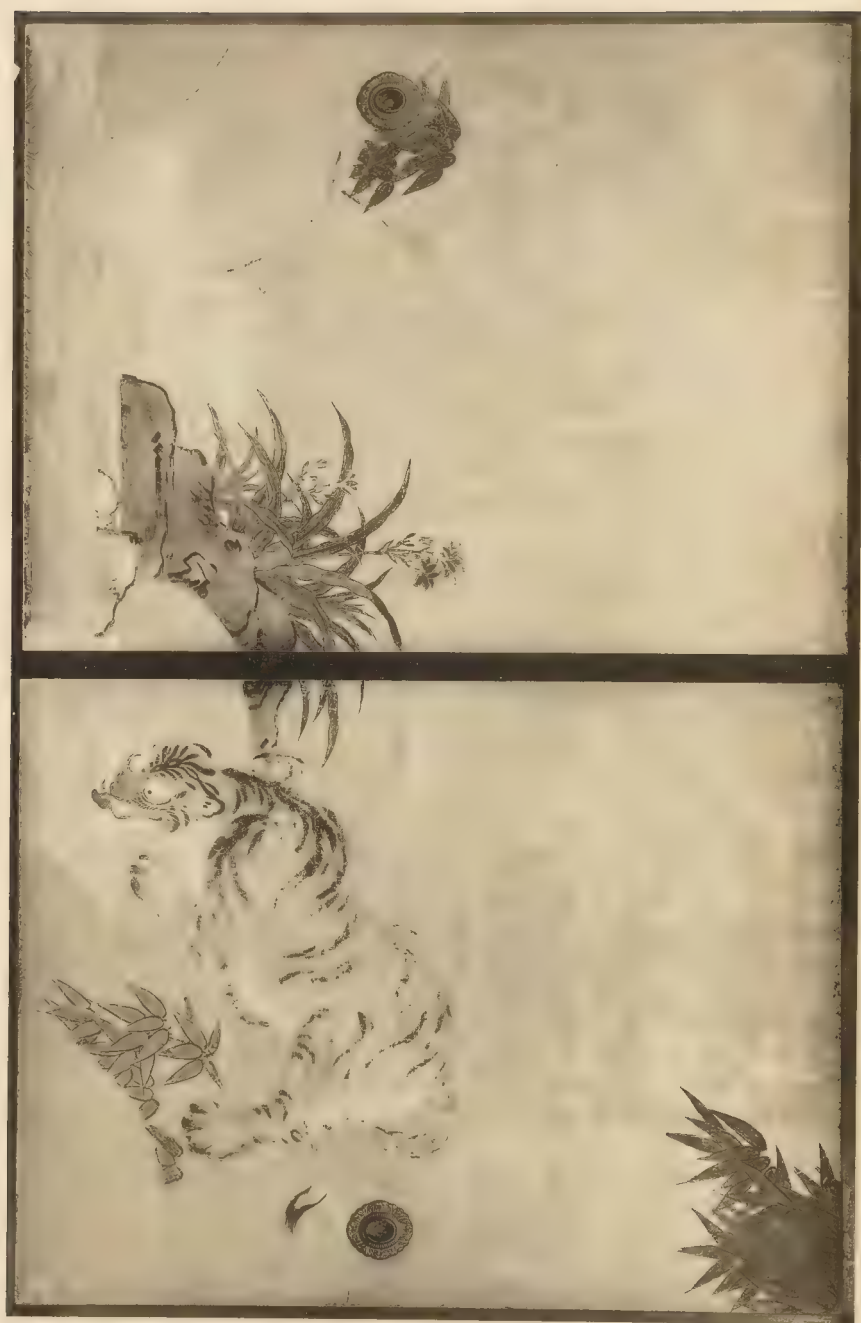
(Each, 9 feet $\frac{3}{4}$ inch by 5 feet $10\frac{1}{4}$ inches.)

OWNED BY THE TEMPLE NAN-ZEN-JI, KYÔTO.

Tan-yû was the eldest son of Taka-nobu and in his childhood was called Wune-me. He afterward changed his name to Mori-nobu, and used the pen-name Byaku-ren-shi. He was educated in pictorial art by Kanô Kô-i (an artist who lived between the sixteenth and seventeenth centuries A.D.). During this time he exerted himself to study the traditional art-canon of the Kanô family. Moreover he paid attention to the method of Mu-chi (Mok-kei) of the Sung dynasty and some other artists, Ses-shû, Ka-ô, etc. Consequently his mode of drawing became strong and vigorous in execution, and distinct and clear in colouring, and he brought about such a change in the style of the Kanô artists that he was respected as the revivalist of the school. There was indeed no style of picture in which he did not excel, whether large or small, coarse or fine, whether landscape, plants and flowers, birds and beasts or human figures. His life-like copies are not inferior to those of Shun-heu of the Ming dynasty (1368-1661 A.D.) and of old famous artists in the Tosa school. Moreover, his cursive sketches are almost equal in skill to those of Liang-kei of the Sung dynasty (beginning of the 13th century) and our Ses-shû. He was, besides, skilled in hand-writing, in which art he imitated the famous priest Kô-bô Dai-shi. He was furthermore versed in the tea-ceremony which he learned from Ko-bori Sô-ho (the founder of tea-ceremony of Yen-shû school, 1579-1647 A.D.). He was a poet in Japanese and an expert critic of ancient pictures. He was thus a many-sided man, being equal to Moto-nobu in his adoption of the essential points of all schools, but far superior to him in his inventive power and exceptional ability in execution. By the order of the Emperor, he painted twice the Ken-shû-hôji (the door sashes covered with paper on which the portraits of Confucius, Mencius and other sages were painted), in the Emperor's palace Shi-shin-den. He also painted the likeness of the retired Emperor and received a seal with the five characters of Hip-pô Dai-ko-ji (筆峯大居士) which he soon adopted as his pen-name. He received liberal treatment from the Shôgun Tokugawa and was recognized on all sides to be a genius. Tan-yû was his priestly name after joining the Buddhist order late in his life, though his painting room was called Tan-yû-sai from an earlier time. He was born in 1602 A.D. and died in 1674 in Kyôto.

The pictures here reproduced are productions of his prime. They are pure Kanô in their execution, the art-canon being strictly observed. He meant to show fierce character in one tiger, and blood-thirsty passion in the other, and he is quite successful. We have given one in wood-cut to show the excellent colouring of the original and the other in colotype to show his dexterity in the use of the brush. Thus they may enable us to perceive the whole range of this great artist.







蘆雁及蓮魚圖(絹本着色) 伊藤若冲筆

三十幅中の二幅

(全幅縦四尺七寸九分、横二尺六寸五分)

元京都市臨濟宗大本山相國寺藏

伊藤若冲は京都の人なり初の名は春教後汝釣と改む其家野棠を賣るを以て業とせしが天性繪事を好み初め狩野派の一書工を師として其技を修め後自から支那元明西曆第十三世紀の宋より第十七世紀の宋までの間の名匠に私淑し又青繪の妙工尾形光琳の筆意をも參照して一種の畫風を創めたり其最も得意とせし所は花鳥にして就中鶏の寫生に在り此に出せるものは元相國寺の所藏にして今や御物となれる有名な三十幅中の二幅なるが若冲が此三十幅を畫きたるは寶曆八年(西曆一七五八年)以後僅に三年の間なりといふ以て其密畫に長せるを知る可し但其中には趣向殆ど相同じきものあり意匠に貧なるの語を免れざれども是れ特り若冲のみの失にはあらざるなり若冲常に數十羽の鶏を飼養し日夕其動靜を視且寫生に勉めたるも其畫は必しも形似を主とせず別に自から趣向する所ありしこそ名人の名人たる所なるべけれ晩年深草の石峯寺畔に閑居し眞珠山萬福寺の伯珣和尚に師事し寛政十二年(西曆一八〇〇年)八十五歳にして歿せり其閑棲に名けて斗米庵といひしは人の鶏畫を求むる毎に先づ一斗の米を贈らしめたるに因るなり京都附近にはこの斗米の鶏畫を藏するもの頗る多く皆奇趣あり近世稀有の良畫師といふ可し

GAN (A BIRD OF PASSAGE, A WILD-GOOSE) AND AYU (SMALL FISHES)
IN THE LOTUS POND. (TWO OF THE THIRTY KAKEMONO).

BY ITÔ JYAKU-CHÛ.

(Coloured; 4 feet 8 inches by 2 feet 6 1/2 inches.)

FORMERLY OWNED BY THE TEMPLE SHÔ-KOKU-JI, KYÔTO.

(COLLOTYPE.)

Itô Jyaku-chû was a vegetable-seller of Kyôto. From childhood he was very fond of painting and learned the art from an artist of the Kanô school. Afterwards he studied the styles of those famous artists of Yuen and Ming of China (from the middle of the 13th century to the middle of the 17th century); besides imitating a famous painter on lacquer named Kô-rin, to whom we have referred already, afterward he originated quite a new style of his own. What he was most skilled in was life-like sketches of birds and flowers.

The two *Kakemono* we have before us form a series of thirty altogether and belonged formerly to Shô-koku-ji, the head temple of the Zen sect, of Kyôto but now are in the possession of the Imperial Household, being bought by Imperial Order. The whole series was executed in three years by the author beginning in the 8th year of Hô-reki (1758 A.D.). As among the thirty there are some which are identical in designs, some critics infer that he was not a good designer. But this is too harsh a statement, for few can attain perfection in every direction. Of the thirty these two are somewhat simpler sketches.

He was very skillful in painting cocks and hens. He used to keep and feed in person some twenty or thirty cocks and hens in order to use them as models for his painting. It was not the form and shape but the life and spirit that he thus strove to depict. When he grew old he retired to the neighbourhood of Seki-hô-ji of Fuka-kusa, Kyôto and became a pupil of Haku-jun, the head priest of Man-puku-ji or Ô-baku-san. He died in 1800 A.D. in his 85th year of age. When any one asked him to paint a cock, he requested first a bushel of rice. His retired hut was called the To-bei-an (the hut of a bushel of rice).

In the neighbourhood of Kyôto there are many who own pictures of cocks painted by this artist. He is considered one of the greatest of modern painters.



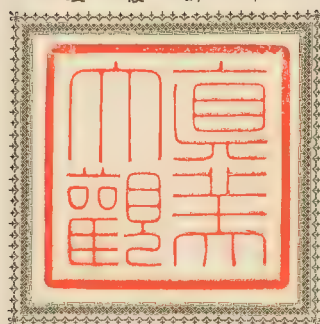






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